Title: A literary exploration of the second ‘’ecological conscience’’, 1960s – 1970s

Name: Thomas Holton

A Literary Exploration of the Second "Ecological Conscience", 1960s – 1970s

THOMAS HOLTON

MASTER OF ARTS BY RESEARCH

OCTOBER 2017

UNIVERSITY OF BEDFORDSHIRE

Declaration of Authorship

I, Thomas Holton, declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

'A Literary Exploration of the Second ''Ecological Conscience'', 1960s – 1970s'.

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;

2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;

3. Where I have cited the published work of others, this is always clearly attributed;

4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;

5. I have acknowledged all main sources of help;

6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;

7. Either none of this work has been published before submission, or parts of this work have been published as indicated on ''Declaration of Authorship''.

Abstract

This thesis explores how literature during the 1960s and 1970s helped to develop a postmodern or second-wave ''ecological conscience'', and how these new modes of ecological meditation were represented in three essential texts. *Silent Spring*, *Desert Solitaire*, and *Turtle Island* are all milestones of a new, 'radical' environmentalism that awakened the public to the ongoing global environmental crisis. Although environmental concerns attracted significant criticism at the time, 'ecocriticism' provides the project's theoretical basis for advocating literature's importance in enlightening and reconnecting an ecologically *unconscious* audience to the natural world. These writers search for innovative societal models capable of establishing an updated ecological conscience, displacing the anthropocentric mindset that inhibits both humans and non-humans. Through prose and poetry, this collection investigates the collective ecological conscience during this era, and the authors' critical roles in the *healing* of a postmodern ecology rather than the Romantic *restoring* of a lost, organic world. After much deliberation on the environmental impacts induced by modern industrial societies, a variety of expressions are brought together to articulate how society must learn to embrace the unexplainable and unrepresentable aspects of nature, and how literature can serve as a guideline towards a renewed and ecologically sensitive lifestyle on Earth.

Acknowledgements

The painful task of completing my research project would not have been possible without the following:

The University of Bedfordshire, for offering me the Jubilee Scholarship. Many thanks.

My supervisors, Doctor Michael Faherty and Doctor Gareth Farmer, for putting their knowledge, guidance, and words of encouragement to expert use in prolonging my sustained suffering.

My family for behaving like my computer: stubborn, slightly out-dated, and dysfunctional. Despite these quirks, both these things have been invaluable to the completion of this research project.

My poor selection of friends, for which I will forever be punished. To describe remarks like ''nothing but a pen-pusher'' as words of encouragement would not do you justice. Thank you all.

I would like to reserve a special mention to my mentor, Susan Witkowski, who not only tolerated me for the past four years, but consoled me with free lunch and spontaneous conversations (rarely turned down), along with the occasional motivational speech or piece of wisdom.

However, it is my parents, Stuart Holton and Sharon Holton, who I am most indebted to, for they are the reason I live and breathe. Not yet sure what I have to be thankful for exactly, but I better mention it.

In short: you all owe me!

Contents

Introduction

> There was once a town in the heart of America where all life seemed to live in harmony with its surroundings […] Then a strange blight crept over the area and everything began to change. Some evil spell had settled on the community: mysterious maladies swept the flocks of chickens; the cattle and sheep sickened and died. Everywhere was a shadow of death […] No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves (Carson, 2000: 21-22).

It is now uncontroversial to proclaim that Rachel Carson's harrowing prologue to *Silent Spring* has come to be the most eye-opening and relevant piece of literature for the birth of both the modern environmental movement and postmodern 'nature writing'. This epiphany marks the turning point or cornerstone for the development of a new mode of ecological awareness, and therefore a revolution of what I will call the ''ecological conscience''. Carson's evidence and insightful explanations unravel the secrets of a world on the verge of collapse, referring to the creation of lethal pesticides as a by-product of man's egocentric and violent attitudes, blaming a renewed focus on individual preservation within postmodern society. Carson likens this swift transition to a ''strange blight'', or a ''shadow'' being cast over the landscape, granting phantasmic qualities to these concealed threats. Such metaphors aim to subvert Romantic images and tropes describing idyllic landscapes like those of Carson's fictitious America, uncovering what is in fact the *artificiality* of 'nature'. This thesis will consequently look to interrogate the idea of 'nature' itself in tandem with a broadening ecological conscience, extending beyond Carson's alarming novel by exploring two other literary works from the 1960s and 1970s: Edward Abbey's *Desert Solitaire* and Gary Snyder's *Turtle Island*.

As present ecodiscourse continues to prove, the issues investigated remain as relevant today as they did during these writers' time. It is therefore unrealistic to expect these writers, and the ecocritics who analyse their work, to discover the answers to what has become the current environmental crisis – the one that Carson prophesised. Each of these studied texts intend to guide their reader toward a better understanding of the natural world during troubled times, instead of attempting to conclude what must be done to avert ecological disaster. This thesis will follow that trend, guiding the reader from a Romantic ''first-wave'' ecocriticism towards a postmodern ''second-wave'' ecocriticism (Buell, 2005: 21). As a literary theory, 'ecocriticism' will be used to establish the theoretical groundwork for my research on these three authors. Numerous scholars agree that

'ecocriticism' provides a neat umbrella term to define, in sweeping terms, ''the study of the relationship between literature and the physical environment'' (Buell, 2005: 11). However, considering how ecocritical theory was not officially recognised until the early 1990s (the term was not even coined until the late 1970s), it is imperative to acknowledge the pitfalls in applying a relatively new theory to older texts, as this thesis attempts to achieve. Environmental literature produced prior to the advent of ecocriticism can therefore be seen as *proto*-ecocriticism – a group of texts displaying symptoms of enhanced environmental consciousness before becoming officially recognised as a literary theory.

Establishing the connections between postmodernism and ecocriticism is crucial in comprehending the ecological values that are upheld by Carson, Abbey and Snyder. Unlike first-wave ecocriticism, this area of cultural production displays a greater complexity of issues and characteristics that have consequently led to a wider range of debates amongst ecocritics. One could proclaim that this new, emergent ecological consciousness is symptomatic of postmodernism itself. Similarly to how postmodern society found itself permeable to the rippling effects of rampant industrialism and the Second World War, this new ecocriticism was forced to address, for the first time in human history, the prospect of humanity toppling the natural world. Even though early environmental writers did also confront this central concern, first-wave ecocriticism too often emphasised environmental fragility, and presupposed images of nature ''as the ward of humankind rather than of humankind as an environmental product'' (Buell, 2001: 145). First-wave writers mainly sought to use language as a mere tool to represent their own worldviews or simply manipulate one's environment according to their desires (Clark, 2011: 46). Whereas postmodern writers concentrate on representing the *unrepresentable* aspects of nature – the natural chaos that results in the vast array of ironies and contradictions that shape the planet we have familiarised ourselves with. Postmodern society's inability to grapple with this fractured nature is indicative of the state of the second ecological conscience; their acknowledgment of language's failure to truly represent runs parallel with the lack of ecological understanding during the 1960s and 70s.

The ambivalence of both postmodern and second-wave ecocriticism means that almost any image of nature part reflects the ''uneasiness'' (Buell, 2001: 144) of this ecological consciousness; ironically, their open-endedness naturally denies any claims of authority while meditating upon each other's permeability to modernised social structures. Much of the global environment these societies are built upon, and settlements themselves, have been reconfigured by ecological and technological risk scenarios – the inescapable yet unpredictable likelihood of environmental or

economic meltdown that has, consciously or unconsciously, become part of our lives (Heise, 2008: 119). Second-wave literature and political thought therefore conceive humankind as environmental product just as much as the natural world is a social product. In doing so, both postmodernism and environmentalism abandon first-wave, utopian notions of 'making it new', of restoring both the Earth and societies to their previously imagined states of perfection. Instead, they come together to form a new worldview that dissolves the barriers and confined locales endorsed by first-wave environmentalists, which has sparked fresh discussions regarding individual orientation and global health – especially in a postmodern world where simulacra are displacing one's perceived reality. This thesis will largely support claims from second-wave writers and scholars that affirm the need for a cultural revolution, one that will enable biospheric attitudes to overtake the anthropocentric mindset that has hindered social development and ecological well-being – using postmodern ecoliterature to evidence how and why people desired drastic change. After exploring key debates surrounding techno-economic development and the politicisation of nature, it becomes clearer how language can form a ''kind of cultural prison'' (Clark, 2011: 46) – an environment manufactured through industrial violence the likes of Carson and Abbey all felt threatened their existence yet deemed inescapable. Ecocriticism can therefore be seen as a newer form of green politics that, in tandem with postmodernism, sheds light on how an anthropocentric language and consciousness is one of the biggest threats to not just the natural world, but humankind.

Lawrence Buell's work on the development of second-wave ecocriticism in relation to the history of environmentalism, particularly his *Writing for an Endangered World* (2001), is central to this thesis. Although Buell's academic writing style can often make it difficult for the budding scholar to access his ideas and interpretations, his ingenuity in applying ecocritical ideas to his own readings of Romantic and Modernist classics – including Thoreau's *Walden* – ensures his arguments are always stimulating and compelling. Yet it could be argued that the sheer volume of literary examples, case studies, and topics within Buell's research is what gives his work so much authority and influence, even though his obtuse writing style does resemble that of a professor already familiar to this literary field. However, David Abram's *Spell of the Sensuous* (1997) concentrates on the character of human perception and how we cognitively depend on the natural environment, drawing upon a wide range of cultural sources, as well as his own, to excavate the natural world's phenomenological aspects. Unlike Buell, Abram blends his passion and intellectualism to excavate the sensual magic of language without forcibly trying to make his arguments sound more colourful than they really are. Although both scholars have their own merits, extracting information from Abram's studies was often an easier task than transferring Buell's ideas to my own research.

Whereas Buell places his many arguments into a specific time within his documented timeline of environmentalism, Abram pays special attention to the unseen forces that bind the human and non-human life worlds – emphasising the distinctions between natural phenomena and the nature of being.

On another note, I have decided to omit the work of other widely-known scholars such as Carolyn Merchant for numerous reasons, in which I will mainly be referring to her best-known book: *'The Death of Nature: Women, Ecology and the Scientific Revolution'* (1980). This main factor behind my decision was that 'The Death of Nature' primarily discusses the history of nature conceptions from a proto-ecofeminist perspective, as opposed to the connections between the female gender and ecology. Additionally, Merchant's work is interested in Western culture during the 1600s and 1700s, which is far beyond the scope of my research, thereby rendering most of her ideas redundant for my studies. A consequence of restricting herself to an era that far back in time often results in Merchant, as an ecofeminist philosopher and historian of science, endorsing Romantic ideals about nature that are simply out-dated and/or inaccurate. For instance, Merchant's repeated claims that science has 'reduced' nature to some sort of mechanical network reinforces images of nature as a quantifiable object, and ironically, simplifies the complexities of nature and the unseen forces that govern the world. Even as a historian of science, Merchant manages to ignore modern science's vital role in restoring a second-wave nature, instead placing science as the sole architect of this denaturing of 'nature' – as portrayed by the book's title: 'The Death of Nature'. I will only refer to Merchant's ideas very briefly as she offers one or two interesting pieces of insight regarding the topic of ecofeminism; other than this, her work is of little interest to this research. For the purpose of this thesis, Merchant's work does not fit well into studies based around postmodern environmental literature that seeks to extend its ecological understanding beyond the archaic conventions that Merchant affirms.

The overall aim of the thesis is to contribute to a greater comprehension of the second ''ecological conscience'', and how this expansion in environmental thought was aided by literary representations of the 1960s and 1970s. With each chapter being devoted to one of these studied texts, the thesis looks to guide the reader through the beginnings of the modern environmental movement and the foundations of a new state of ecological consciousness. Each chapter will investigate the ways in which these texts move away from first-wave environmentalism and advance second-wave ecodiscourse. Although these works all appear very different from each other, they share many common themes and ideas that subconsciously link them together and make them more

than worthy of scholarly examination. Even with these similarities, I am not aware of any scholarly research that examines these three particular texts together, and which concentrates on the early development of a second ecological conscience. Another factor that arguably bears equal significance is that although this thesis will attempt to put forward universal ideas, the chosen writers are all American. The decision to not include the literature of writers from different cultures in this study boils down to the fact that U.S. society was arguably most affected at the time by the concept of a shrinking wilderness, and therefore, an ecological *un*consciousness. Yet these texts mainly scrutinise environmental concerns that apply not just to American society but the entire planet, despite 'ecocriticism' being more relevant in the U.S. during the 1960s and 70s. As each of my three chapters will highlight, second-wave ecodiscourse tends to project a *worldview* of how people should lead a lifestyle that respects the planetary landscape, deliberately going against Romanticism by extending beyond local environments and a world divided by artificial, socially harmful boundaries.

The opening chapter of this study pinpoints the prospect of environmental apocalypse as the prominent fear of the 1960s (especially) and 70s, with Carson predicting an imminent biological disaster that would have happened if humankind's self-destructive use of pesticides had continued. These writers' intellectual pursuits exhibit a failure to escape from this perpetual fear, having permeated society due to the impacts of the Second World War. *Silent Spring* unearths how the majority of environmental topics, themes, and ideas ultimately branch off from this central concern of a worldwide environmental crisis. This chapter will also detail the benefits of studying Carson's novel alongside Ulrich Beck's manifesto: 'World Risk Society', paying special attention to his ''shadow kingdom'' (Buell, 2001: 30) analogy and how this corresponds with the themes of Carson's novel. Alongside other various secondary sources, the evidence used in *Silent Spring* depicts a world at total war with itself with humans recklessly destroying both human and non-human life, leading Carson to prophesise Earth's impending doom. Large industries were accused by wildlife enthusiasts of fuelling this unprecedented destruction of the natural world, thereby resulting in anxieties of a global corporate conspiracy that aimed to attain worldwide domination. The second chapter discusses how *Desert Solitaire* vilifies this 'denaturing' of nature and promotes the importance of wilderness as a geopolitical space. For Abbey, wilderness was a means of envisaging human freedom from what he viewed as authoritarian control, as a refuge from an industrial society that sought to enslave the human body and incarcerate the human spirit. Abbey's deep worries about the 'denaturing' of nature as a threat to individual liberty mirror not just the extent of corporate conspiracy fears, but also the damaging consequences of a globalised and modernised landscape.

This chapter will investigate how Abbey (1968: 231) constructs his literary landscape in a manner that enables his 'earthiesm' to take shape, using ecocriticism to illuminate the problems and paradoxes of Abbey's ethos, and second-wave writing about nature. Finally, the third chapter aims to explore Gary Snyder's ecopoetry in *Turtle Island*, and how his work advocates a new Earth-centred form of ecological consciousness. Although Snyder is an American poet, his meditations on a postmodern nature are drawn from various cultural sources, including Japanese Zen Buddhism; Native American tribes; ancient Chinese landscape paintings, and American Beat poetry. *Turtle Island* acts as an amalgamation of these various cultures, sketching Snyder's vision of Earth as one planetary landscape inhabited by a united biotic community. Snyder adopts the Modernist mantra: 'Make it new' – harking back to old-world ways of living to 'enlighten' modern communities of their environmental *un*consciousness and, ironically, discover ways of furthering civilisation's understanding of their place in the biotic community. Together, these three texts provide a window into the severely neglected state of the 1960s and 70s ecological conscience, whilst presenting a case supporting humankind's need to inhabit a new terrain of consciousness in order to avoid killing our own planet.

Carson's ''Shadow Kingdom'': War, Prophecy, and Postmodern Ecology in *Silent Spring*

''Threats from civilization are bringing about a kind of new ''shadow kingdom'', comparable to the realm of gods and demons in antiquity, which is hidden behind the visible world and threatens human life on this Earth. People no longer correspond today with spirits residing in things, but find themselves exposed to ''radiation'', ingest ''toxic levels'', and are pursued into their very dreams by the anxiety of a ''nuclear holocaust''.

--- Buell (2001: 30)

In his introduction to Rachel Carson's *Silent Spring*, Lord Shackleton remarks on the ''wildlife tragedy'' (2000: 17) that threatened to bring forth humanity's demise, to create an uninhabitable world for humans. Shackleton's term provides a thought-provoking, yet highly arresting glimpse into Carson's era, a period that originated from the nuclear strikes on Hiroshima and Nagasaki in 1945 (Kohlmann, 2014: 656) – the military crime that effectively ended World War Two. Even today, historians debate whether it was the unimaginable horrors of these events that triggered the Cold War, a global state of political and military anxiety. The Late Modernist and Postmodernist literary circles were, however, irreversibly impacted by the Second World War, haunted by the Holocaust and the 1945 nuclear bombings. According to the BBC (2014), around 185,000 human deaths were needed to fuel the postmodern imagination, to warn humanity about mankind's path of total (self-) annihilation. Kohlmann (2014: 655-656) speaks of an age that many scientists have recently referred to as the 'Anthropocene': in a cultural context, this could be defined as a post-human culmination – a time where fears of cold-war apocalypse and existential crisis were at their peak, with human activity as the dominant influence on the Earth's geology and climate. Our self-interrogation had blinded societies to their surrounding environments, somewhat understandably, and led communities to forget and therefore neglect the natural world they inhabited in the name of 'progress'.

Rachel Carson was a marine biologist and writer whose reputation soared after her publications prior to *Silent Spring*, published in 1962, which focused on oceanic ecosystems. Carson's

artistic talent enabled her to innovate new forms of ecological awareness in the face of man's self-indulgence and environmental ruin, powerfully projecting her ecological vision through her non-fiction literature. Furthermore, her observations on chemical poisoning on both land and sea compelled her to write *Silent Spring*, a scientific novel that alerted a population whose understanding of chemical exposure was unconsciously deficient and flawed (Heise, 2008: 160). Carson (2000: 29) claimed that ''There is still very limited awareness of the nature of the threat''. Reflecting upon Lord Shackleton's statement, *Silent Spring* is arguably a ''wildlife tragedy'' and scientific novel in equal measure, a conflicted literary text that blurs the boundaries of imagination and science, fiction and reality. Carson's prologue: 'A Fable for Tomorrow' – a true story that incorporates a mixture of examples from real communities (Lear, 1996) – prophesises humanity's fate if mankind were to continue with its destruction of the countryside:

> A grim spectre has crept upon us almost unnoticed, and this imagined tragedy may easily become a stark reality we shall all know. What has already silenced the voices of spring in countless towns in America? This book is an attempt to explain (p. 22).

Carson's decision to call her prophecy a 'fable' indicates a desperate attempt to engage the reader with the hidden chemical exposure the U.S. population were unwittingly being subjected to. Much like a children's fable, the mini-story begins with a sweet, almost mockingly innocent tone that conceals the ghastly themes the book explores. As the tale unravels, the initial setting: ''There was once a town in the heart of America where all life seemed to live in harmony with its surroundings'', descends into a kind of microcosmic dystopia, where ''some evil spell had settled on the community'', killing all the livestock (Carson, 2000: 21). This fable suddenly resembles a twisted fairy-tale more than a mere educational story, with its Cold War themes of death, disease, and destruction seeping through the landscape while continuing its didactic lesson on the perils of pesticides. Greg Garrard (2014: 157-158), a renowned ecocritical scholar, comments that Carson's gothic depiction of poisons as phantoms presents a ''morally significant inversion of the world of appearances'', the disturbing reality that such a potent yet invisible threat was of external origin. The juxtaposition of Cold War themes and Carson's (1962: 22) environmental rhetoric of ''a spring without voices'' resonated with a society coming to grips with the aftermath of WWII and the fears of an atomic age. An especially alarming example is Carson's description of pesticides as ''biocides'' (Carson, 2000: 25): an even broader threat than nuclear weaponry to not just human life, but life itself (Killingsworth. 2005: 362). Carson's (2000: 25) observations on the denaturing effect of ''biocides'' highlights the unprecedented scale of (self-) harm caused by man's tinkering with the atom, manifested as ''substances of incredible potential for harm''. These substances – DDT in

particular – resulted in what wildlife enthusiasts concluded as ''the central problem of our age'': man's total war on the planet. Even throughout the novel, Carson's love for nature and her ecological vision threatened to be overshadowed by the empowering facts of science, emotion by 'reason' – with her American landscape in danger of merely staging this man-made horror. New environmental writing aimed to avoid using the landscape purely as a setting or trope, so the fact that Carson occasionally comes close to doing so reveals how dangerous modern scientific practices had become to all life forms. Just as Carson's prologue evolves from a Romantic setting into a post-apocalyptic narrative, the transition from what ecocritics have termed as ''first-wave'' to ''second-wave'' ecocriticism (Buell, 2005: 21) was sudden, swift, and silent.

The expansion of a Cold War between people into a total war on both humans and non-humans exemplified civilisation's insatiable thirst for power and worldwide domination, for a world that would be the child of man's apocalyptic dream. Carson's stark picture of Earth's future led to more scientists, creative writers, and working-class citizens calling for a greater ecological understanding. Heise (2008: 26) notes that the ''transfer of Cold War language to environmentalist scenarios'', such as Carson's depiction of chemical pollution as a ''grim spectre'', was probably intended less as a prediction than as a means of relaying the urgent need for social change. The promise of nuclear annihilation and environmental collapse prevalent in the 1960s was portrayed more as a global issue than local, allowing environmentalists and writers to convey the true seriousness of the crisis (Heise, 2008: 26) – triggering the birth of the modern environmental movement. Yet, despite this looming humanitarian disaster, man's downfall was secondary to the poisoning of nature in Carson's eyes. Lisa Sideris' (2002: 107) essay: 'The Ecological Body', acknowledges Carson's dread of people remaining silent in what Sideris calls ''the more profound silencing of nature'', and Carson's reaction to this common lack of empathy towards the natural environment. To Carson, an ''association of *silence* and *spring* was unthinkable'' (Sideris, 2002: 110), and signalled the triumph of elite corporations over the public, so she used her own empirical research to equip herself – and the public – with the knowledge to challenge the misleading facts advertised by these institutions to assert their illusory power over nature. Seasonal spring functioned as the medium of communication that would transcend the silence of death, and to provide a basis for choice: would the reader choose chemically-induced death or renewal of life? (Sideris, ibid). For instance, Carson (2000: 32) does not waste time in warning the reader that the scale of widespread government-led practices like chemical poisoning would only ever increase until something catastrophic would happen:

> The production of synthetic pesticides in the United States soared from 124,259,000 pounds in 1947 to 637,666,000 pounds in 1960 […] But in the plans and hopes of the industry this enormous production is only the beginning.
> A Who's Who of pesticides is therefore of concern to us all. If we are going to live so intimately with these chemicals […] we had better know something about their nature and their power.

Carson employed scientific data to provide evidence that, as time went on, the prospect of living in a world where DDT and other pesticides were inescapable – becoming part of our genetic make-up – would gradually transmute from speculation into reality. Not only this, but the jump in production from 1947 to 1960 reveals the social evolution of a nation into one suppressed by its fear of the unknown, its own fear of man's hidden, savage nature. In toying with the atom, humanity set out to achieve maximum self-betterment; chemicals restored mankind's belief that people could not only transcend their human condition, but also natural order – like a science fiction narrative of man's ascent to immortality or godhood. Carson's wildlife tragedy, in both its literary and empirical forms, therefore looked to expose the many ironies that eluded public consciousness of the 1960s: if humanity was willing to destroy the 'Other' to attain total control, what would separate humans from the 'beastly' nature they feared? In annihilating other life forms, civilisation inadvertently wipes itself out as it would eliminate the life forces that nourish communities. Ecological systems were permanently changed because of 'control programs' enforced by scientific institutions, yet the ''ecological conscience'' of Western communities had not evolved. In the public's defence, however, powerful organisations meant to oversee the integrity of industries such as environmental science and agriculture did little to warn gardeners and home-owners that they were handling extremely dangerous chemicals (Carson, 2000: 160). Governmental agencies such as the Department of Agriculture looked to science for ways of protecting crops and maximising profit, yet, by the same token, were willing to ignore scientific findings if they testified against their objectives. American citizens were unwittingly being used by the government to carry out their control programs from their very homes – bringing death to many 'unwanted' species that threatened to distort their utopian picture of what 'nature' should look like.

This links to Carson's ecological vision imagined in her prologue, and the movement away from a Romantic worldview and towards a new, more convoluted version of ecocriticism. Lawrence Buell, one of the world's leading ecocritics, terms this new revisionism as 'second-wave ecocriticism'. Buell (2005: 17) argues that it provides a neat umbrella term – providing one is careful with its usage – whilst encompassing the trends that marks its evolution from first-wave ecocriticism. This transition also interlinks with the shift towards a postmodern society, and therefore a postmodern ecology. For

instance, without the official recognition of an environmental movement, the concept of life systems having relationships with the natural world was radical before *Silent Spring***.** If careful observation were to be made, one could note how Carson's belief in the healing of a first-wave lifeworld seemed more far-fetched than the notion of interactive, interconnecting ecosystems may have been to the average citizen. Richard Kerridge (2006: 533) states that environmentalism is ''both a critique of industrial modernity and another product of it'', fiercely attacking industrial modernity having also been created by that very same society. According to The Natural Resources Defence Council (2015), DDT was the most powerful pesticide ever made – so potent that it had irrevocably changed the biology of natural ecosystems. Thus, Carson's (2000: 253-254) realisation that the complete removal of human agency is an almost impossible proposition calls for ''new, imaginative, and creative approaches'' promoting biological control, such as the introduction of specially designed nesting boxes in U.S. forests: attracting more birds, owls and bats that hunt 'unwanted' insects during night-time. The inevitability of human intervention signals the change in 'nature'; as Walter Truett Anderson argues: ''If what you mean by nature is some patch of the Earth's surface totally unaffected by human agency, forget it. There is no such ecosystem […] and there hasn't been for quite a long time'' (Wallace, 2000: 138). Wallace therefore ponders a ''denatured nature''; our industrialisation of the environment has made it harder to distinguish culture and nature, human and nonhuman. 'Postmodern ecology' has become an oxymoronic term; the deconstruction of 'nature' in postmodern theory ''appears to have left ecology without an object'' (Wallace, 2000: 138).

Carson's indictment of DDT sparked the beginning of what Lawrence Buell (2001: 35-37) has termed: ''toxic discourse'', a genre that sought to convey ''the shock of awakened perception'' – a narrative of ''rude awakening from simple pastoral to complex''. To summarise: the sudden epiphany a complicated 'second nature' has replaced the 'first nature' society was accustomed to. Furthermore, Carson's changing conscience towards a hybridised nature-culture environment required the collective ecological conscience to grow in tandem with hers if society wished to avoid her prophesised biological catastrophe. In the chapter 'And No Birds Sing', Carson cites a Wisconsin woman lamenting the chemical-induced death of elm trees, coinciding with the higher volume of calls and letters about dead birds. The woman asks: ''Can anyone imagine anything so cheerless and dreary as a springtime without a robin's song?'' (Carson, 2000: 109), dreading her fear could soon be fulfilled: a season where the renewal of life will instead be lifeless, in a permanent state of decay and emptiness – defying natural order. In agreement, Carson (2000: 109-110) states that

> To the public the choice may easily appear to be one of stark black-or-white simplicity: Shall we have birds or shall we have elms? But it is not as simple as that, and by one of the ironies that abound the field of chemical control we may very well end by having neither if we continue on our present, well-travelled road.

Toxic discourse predicted the outcomes if society ventured down the ''well-travelled road'', exactly what *Silent Spring* aspired to achieve. This extract utilises anecdotal evidence to heighten the social panic arising from ''an evidential base in environmental phenomena'' (Buell, 2001: 31), this ''base'' being chemical control. Thus, Carson's (2000: 109) argument that the public have a say in the role of natural selection: ''Shall we have birds or shall we have elms?'' portrays another way of how American society had established the illusion of power over the non-human realms. This supermarket-esque scene of people choosing their desired life forms generates the dystopian, almost surreal setting that one would find in ecologically focused toxic discourse. Postmodern society generally conceives physical environment as an artificial product of geopolitics, capitalism, and technological advancement (Buell, 2001: 31). Therefore, recreating a 'first nature' is impossible; human intervention would still be needed, meaning that much like the postlapsarian Garden of Eden, 'natural' sites have been permanently tainted by civilisation. This unnatural corruption establishes itself as another important feature of toxic narratives. For Fredric Jameson, one of the most influential postmodernist critics, ecology has become an ideological metaphor for postmodern culture that, with its ''new habits of smallness, frugality and the like'', began to resemble the authoritarian control schemes that environmental activists protested (Wallace, 2000: 139). Then again, all humanitarian attempts to *restore* the Romantic ecological are ultimately futile. Wallace (2000: 140) also argues that postmodern 'nature' is not the same as ''older nature'' due to communities being exploited by capitalism and materialistic desires, similar to society's ever-growing 'need' for chemicals. Although *Silent Spring* was written before Jameson's critique, Carson's depicted America displays signs of what Jameson insisted was the ''disappearance of memory'', and the distancing of the self where ''the past itself has disappeared (along with the well-known ''sense of the past'' or historicity and collective memory)'' (Nicholls, 1991: 3).

For the ecocritical mind, evocations of an Eden left to waste away aroused feelings of injustice towards these supposedly organic beings. Yet most scientists justified industrial environmental ruin by proposing that, as George Gaylord Simpson and his colleagues wrote, life worlds are ''incredibly durable through time – more durable than mountains'' because the major features of cellular organisation ''must be much older than 500 million years'' (Carson, 2000 187). Carson responded to these theories masquerading as facts – implied by the word: ''must'' and the authors' assertive tone – by reminding scientists that ''in all the thousand million years envisioned by these authors no

threat has struck so directly and so forcefully […] as the mid-twentieth century threat of man-made radiation and man-made and man-disseminated chemicals'' (Carson, 2000: 187). It is this ignorance and determination to stay along the tracks of industrial 'progress', notwithstanding the environmental costs, that ecocritics loathed. Our self-indulgence and violent transformation of the natural environment highlight the anthropocentric worldview ecocritics wanted to change. Kerridge (2006: 537) rightfully reminds environmentalists that ''We cannot escape the human viewpoint and migrate to another, but we can be mindful of the existence of other viewpoints''. Through literature, Carson can promote a biocentric outlook capable of replacing society's predominant anthropocentrism. After all, ''In this elemental drama all life is revealed as one. The events of the process of cell division are common to all earthly life; neither man nor amoeba […] can long exist without carrying on this process of cell division'' (Carson, 2000: 187). Scientists' failure to present data without ulterior motives resulted in a growing sense of distrust in scientific methods within ecology. Yet, Carson never allowed her ''ugly '', cold facts to override the living world's beauty and mystery (Lytle, 2007: 133) – doing so would undermine her sentiment of an all-important nature. Simpson's 'findings' highlight a lack of ecological sensibility, an ''environmental unconscious'' (Buell, 2001: 25) where empirical evidence also functions as a cultural expression of an imagined environment revolving around male egocentricity. Ecologists like Carson made themselves responsible for enlightening the public to its excessive individual focus, to its forgetting of the habitats people originated from. *Silent Spring*'s literary form as scientific novel employs dichotomies such as fact/fiction; natural/artificial, and memory/imagination to create a new ecological form of awareness capable of educating the public about the importance of non-human life worlds. It is not wholly accurate to label *Silent Spring* as a wildlife tragedy; Carson does not merely follow the epic tragic plot to evoke an Aristotelian catharsis, she describes both the present and potential devastation – evoking the public fear and self-pity needed to awaken the shared ecological conscience. However, the label is quite fitting since Carson documented the current ''wildlife tragedy in the countryside'' (Shackleton, 2000: 17) whilst conjuring the inevitable sense that Carson's America was about to endure the tragic consequences of man's illusionary power. Carson's antithetical binaries function to unite critical ideologies rather than separate them, unlike first-wave writing, meanwhile introducing the postmodern notion of a 'second nature' where culture and nature are muddled – one could say nature as 'cultured' instead of 'cultivated'? Carson's riposte to Simpson's analysis provides a microscopic view of the unnatural genetic mutations that would become the new 'natural' – a simulation or modified copy of the original that would consume the planetary landscape.

Katherine Hayles describes postmodernism as a process of ''denaturing'', or the realisation that the ''natural facts'' of human experience are largely ''social constructions'' – one of these being 'nature' itself (Wallace, 2000: 137). Even the literary deconstruction of ecology could be viewed as part of this 'denaturing' since the process is both philosophical and material. From this point onwards, external nature – and sometimes internal – can be reconstructed into an object suitable for either exploitation or preservation, depending on one's political agenda. Consequently, what constitutes as 'nature' was no longer clear in the 1960s, thereby invoking a Baudrillardian vision of an America where all life being irreversibly distorted by chemical warfare on 'pests'. To ecologists held back by Romantic ideals, the second nature masks and perverts a pre-existing first nature – thereby adopting an *evil* appearance (Baudrillard, 1988: 170). However, Carson's considerations of alternative ecological control measures were forward-thinking; embracing this second nature as this new environmental perspective was the only realistic way of averting eco-catastrophe. Even though pre-Industrial ecosystems were tarnished by invasive human methods, Carson (2000: 256) demonstrates how the life forms surrounding postmodern communities were *alive* and *living*.

> Through all these new, imaginative, and creative approaches to the problem of sharing our earth with other creatures there runs a constant theme, the awareness that we are dealing with life […] Only by taking into account of such life forces […] can we hope to achieve a reasonable accommodation between the insect hordes and ourselves.

Much like animals cloned in laboratories, disregarding 'unoriginal' beings for circumstances involuntarily forced upon them would be hypocritical; all life is *alive* and *living* – entirely capable of seeing and feeling as other sentient beings do. Ultimately, ''we are dealing with life'' and all the life processes this involves. Failing to do so would result in replicating the same injustice towards the non-human that ecocritics and ecologists alike criticised so strongly, and a similar injustice towards the 'lesser' social categories by wealthy, all-powerful institutions. Most ecocritics recognise that dissolving these culture/nature divisions was key to transcending the Romantic ideology of an Eden-like world, to dealing with the reality of a postmodern ''denatured'' nature. A pitfall for industrial society is exploiting these life forces in guiding them into ''channels favourable to ourselves', disrupting the harmony between humans and non-humans. An uneven power balance would eliminate equality between the 'civilised' and 'uncivilised'. David Abram, an American philosopher, ecologist, and sleight-of-hand magician deeply interested in how magic influences human perception, noticed the cultural causes and implications of ecological disorder. Abram's book *The Spell of the Sensuous* discusses what he perceives as Western culture's ''perceptual problem'', and 'civilised' society's inability to ''perceive surrounding nature in a clear manner'', if at all. Abram explains that ''nonhuman nature can be perceived and experienced with far more intensity and

nuance than is generally acknowledged in the West''; as a result, everyday discourse in Western culture tended to refer to undeveloped horizon as ''empty space'' (1997: 27). Whereas in rural Asia – where Abram (1997: 26) conducted his research – all space had been allowed to maintain its mysterious power in exerting influence upon the human senses. Upon examining Abram's critique of Western society, Carson's passage manages to exemplify the West's ecological unconscious by relegating ''the awareness that we are dealing to life'' to a mere theme, rather than an essential and subconscious part of everyday life, although Carson avoids using nature as a theme in *Silent Spring.* Therefore, in many ways, Carson led the charge for a post-Enlightenment 'enlightenment' that called for an end to the oppression of ecological systems and 'lesser' beings, interrogating absolute values such as God, reason, truth, and the law. Bennett and Royle (2009: 249-250) proclaim that postmodernists believe 'Reason' is used to justify oppression and were therefore sceptical about 'progress'. Unlike Romantic and Modernist texts, postmodernist literature concerned itself with what Jacques Derrida called a ''new enlightenment'', emphasising the exploration of newer philosophical modes that cannot be reduced to an opposition of the rational and the irrational. Carson's (2000: 187-188) scorning of Simpson's 'voice of reason' provides a good example of how 'facts'/'reason' can be manipulated to justify acts of violence. Moreover, Smith (2001: 734) identifies how Carson's metaphorical descriptions of ecological balance – in contrast to scientific discourse about man's self-betterment – portrays the gendered ways 1960s Western societies constructed science, and nature itself. Carson (2000: 76) discusses how the female nature writer felt ''weak'' for tolerating 'pest' species, unable to ''rejoice in their eradication'' and not being ''filled with exultation that man has once more triumphed over miscreant nature''. These anecdotal passages help establish the inequalities between patriarchies and those who refused to conform to the industrial lifestyle that governed Western society.

Considering man's industrial violence, Carson supports an environmental ethics that opposes patriarchal governance; promoting an ethics of care where society would base itself on ecological values like cooperation, compassion, and empathy. *Silent Spring* debatably did not just ignite second-wave environmental literature, but it is also a *proto*-ecofeminist text that unearths the parallels between ''the destruction of the environment and the historical oppression of women'' (Clark, 2009: 111). Numerous ecocritics have noted the importance of Carson's ecological vision in forming the philosophical foundations for ecofeminism that developed a decade after *Silent Spring*'s publication (Buckingham, 2004: 146). Although ''ecofeminism'' was not recognised during Carson's lifetime, earlier environmental writing exhibited female outrage at the concurrent oppression of female nature and the non-human; the linkage between women and the environment displayed

symptoms of a more 'radical' form of feminism that aided the modern environmental movement's emergence. The ecocritic Derek Wall (1994: 228-229) mentions how this surge of environmental concern inspired the creation of green political parties in Western countries like Britain, France, and Australia during the 1960s and 1970s. Wall states how these parties looked for ''a fuller and more human'' green politics, subsequently fuelling the environmental justice and ecofeminist movements. Although scholarly research has already covered Carson's work and the male-led campaign to denounce her research, it serves to remind us of the histories of science and women, and the gendered ways Western culture has constructed them (Smith, 2001: 734). Carson's universal ecological view – affecting men and women – reinforces her indeterminate stance that challenges masculine conceptions of identity by upsetting binary frameworks such as: nature/culture; feminine/masculine, and self/other. The feminine quality of the book's title: *Silent Spring* compared to her initial title: *Man Against the Earth* (Sideris, 2002: 108-109) immediately reveals Carson's attempt to reclaim nature from masculine ideals. Smith (2001: 738) refers to William Darby's review of Carson's novel in 'Chemical and Engineering News' as the one that most epitomises the sexist and biased attitudes towards female knowledge at the time. Notwithstanding the sheer popularity of *Silent Spring*, Darby claimed: ''It is doubtful that many readers can bear to wade through its high-pitched sequences of anxieties'', employing language such as ''high-pitched'' and ''anxieties'' to emulate Carson's supposedly feminine and irrational style of discourse. Yet, Carson's evidence used to indict man's abuse of industrial power exhibits a strength and authority that undermines man's illusionary power, mocking man's self-proclamation as master of nature – subverting masculine notions of environmental advocacy equating to 'weakness' and 'irrationality' that would usually be ascribed to women and non-humans. Although Carson's heavy use of factual information arguably upholds Western masculine modes like objectivity, it was needed to persuade 1960s environmentalists that science was crucial for a second-wave ecology, and does not inhibit ecological consciousness. Carson's destabilising of hierarchical models is another major factor behind the frequent dismissal of her work, and that of other female writers, as emotional, irrational, and amateurish. Carson's (2000: 100) anecdote

> Here in our village the elm trees have been sprayed for several years [she wrote in 1958] […] The elms are still dying, and so are the birds. *Is* anything being done? *Can* anything be done? Can *I* do anything?

describes the powerlessness that the average female citizen felt against this crusade against 'lesser' beings, shedding light on the patriarchal hierarchies that, historically, have been used to maintain control over women and the 'Other'. Furthermore, delineating feminine nature as subordinate

denies women the power to transcend their own historical conditions, creating a further irony of masculine dominance – men depreciated women due to their perceived lack of social purpose, yet the denial of female power would not allow women to fulfil their communal roles. Although seen as radical, ecofeminists and biocentric environmentalists sought to end male supremacy by installing 'feminine' or 'motherly' ecological values, with both men and women acting as caretakers of a new nature. To escape a society dictated by male anthropocentrism, Carson constructs a non-hierarchical, anti-Romantic worldview that refutes the notion of an original nature suppressed by, and retrievable from, the artificial (Clark, 2009: 66). This passage displays how the female's historical condition, created by patriarchal order, forces the housewife to suffer with the elm trees and birds, while the men governing society are free to wreak havoc elsewhere. The housewife's rhetorical question: ''*Can* anything be done? Can *I* do anything?'' (Carson, 2000: 100) evokes how women and non-humans felt confined by this collective ecological unconsciousness. This evoked feeling of helplessness is amplified by the housewife's question not being answered, thereby representing the expected female silence within patriarchies, just as American organisations desired to silence Carson's attempts to uncover their misdeeds. Ecocritics have argued that society is set up to ensure the poor and uneducated suffer the main impacts of industrial destruction (Buell, 2001: 51) – reinforcing the societal hierarchy that places women and non-humans below men. The juxtaposition of the lone housewife image with Carson's empiricism exposes, as the critic Victor Lewis claims, ''the demented love affair of corporate power with the chemical insect controls'', and her proto-ecofeminist ''denunciation of the outrages of patriarchy'' (Buell, 2001: 40). Frequent accounts of organised power abuse resulted in a heightened interest in green politics, with more people wanting environmental reform alongside social justice to combat corporate greed and quell their fears of corporate conspiracy – especially in wealthy Western countries where social inequalities were deepened by material wealth. New forms of ecological thought de-Romanticised ecology, and as a consequence, disenchanted wildlife enthusiasts from the illusion of the green oasis that accompanied totalising images of a world without refuge from toxic penetration (Buell, 2001: 38) – demonstrated by Carson's (2000: 31) statement: ''For the first time in the history of the world, every human being is now subjected to contact with dangerous chemicals from the moment of conception until death''. An ecofeminist outlook acknowledges the vital role of women in sustaining the Earth, and stresses the impetus for a predominantly male ecodiscourse to recognise nature's *inescapability* and *artificiality*, rather than as an eternal sanctuary from man's tyrannical rule of Mother Earth. Carson accepts the impossibility of transcending this second modified nature, and therefore builds her worldview on the premise that a new ecology is capable of liberating women and non-humans

from man's environmentally unconscious mass ego, meanwhile guiding civilisation towards an eco-centred conscience.

According to the ecofeminist Carolyn Merchant, the scientific revolution of the sixteenth and seventeenth centuries had ''reordered the human perception of the natural world in mechanistic terms'' (Smith, 2001: 735). The equilibrium between civilisation and other life forces has been disturbed ever since, leading to the perceptual issue that David Abram examines in his research – exhibited by Carson's findings on the ill effects of pesticides. However, Merchant's reference to the first-wave ecology as a ''lost world'' that was once organic, yet still recoverable (Smith, 2001: 735-736), proves that many ecocritics still clung onto fanciful beliefs, Romantic dreams of a 'green utopia', or 'ecotopia'. Civilisation shaped the natural order of life processes well before the modern environmental movement, starting with the invention of agricultural machinery during the Industrial Age. It was therefore entirely unrealistic – or utopian – to conceive a completely renewed and purified landscape, even before the modern environmental movement. In response to utopian discourse, Carson (2000: 120) asks: ''who guarded the poisoned area to keep out any who might wander in, in misguided search for unspoiled nature?''. *Silent Spring*'s final chapter, 'The Other Road', shows how Carson abandons any hope of a green utopia for a more realistic outlook that could truly save the countryside from its prophesised doom. Carson necessitates compassionate, creative, and thoughtful scientific approaches – supported by her data outlining the benefits of eco-friendly methods instead of pesticides – rather than the mindless chemical onslaught they witnessed at the time. Although the looming figure of a worldwide eco-disaster became a marked trope in toxic discourse and 1960s science fiction, even its presence signified the urgency and gravity of the environmental crisis, and the need for immediate action (Garforth, 2005: 398). The facts in Carson's wildlife tragedy allude to her own prophecy, producing flashes of the inescapable dystopia she speaks of in her 'Fable for Tomorrow'. *Silent Spring* consequently presents a war-torn society that found itself extremely permeable to the effects of the Second World War – conflicting with both the environment and itself. Contrary to utopian hopes, *Silent Spring* arguably portrays an ''antiutopia'' with its almost melodramatic depiction of a present and future landscape – a frightening vision existing alongside an ideal political order that threatens freedom (de Geus, 2002: 189). Carson's simultaneous backward gaze to what has been lost, and prophetic glimpse at a post-human world (Nixon, 2011: 64), lends itself to symptoms of what the German sociologist, Ulrich Beck (1999: 2), labelled as a ''world risk society''. Beck (1999: 3) defines 'risk' as ''the modern approach to foresee and control the future consequences of human action, the various unintended consequences of radicalized modernization''. Despite Beck's hypothesis arriving three decades after *Silent Spring*'s

publication, Carson's chemically modified geography displayed the first major signs of the conception of a ''world risk society''. Beck's (1999: 8) introduction, *The Cosmopolitan Manifesto*, outlines his concentration on the ecological and technological questions that 'risk' poses – a focus on an ''earth politics'' that ''we did not have some years ago''. An earth politics was therefore non-existent during Carson's lifetime; she died from breast cancer two years after *Silent Spring*'s completion. The transition to a new type of modernity, to a new type of nature, corresponds with toxic discourse motifs and Cold War apocalyptic narrative. Beck explains that the collective patterns of life, progress, and exploitation of nature were undermined by globalisation, modernisation, and global risk as worldwide ecological crises. Risk society theory uses geopolitics to break away from an anthropocentric worldview and the irreversible levels of ecological destruction endorsed by industrial societies. Beck and Carson adopt a very similar stance on science in relation to a postmodern ecology; Beck (1999: 2-4) claims ''risk science that is not informed about the technologically manufactured 'second nature' is *naïve*''. While Beck admits that a cosmopolitan democracy remains utopian, he also believes it is a realistic project if, like Carson, one was educated enough to understand the paradoxical characteristics of postmodern society and 'nature'. Heise (2008: 21) remarks that, to contradict Carson's work, scientific facts are ''neither real or fabricated'' – similarly to historical accounts – which questions the integrity of 'reason' and 'enlightenment', revealing such concrete principles to be *cultural concepts* equally permeable to subjectivity. In philosophical terms, ''nature itself is not nature: it is a concept […] a utopia, an alternative plan […] Nature is being rediscovered, pampered at a time it is no longer there'' (Beck, 1999: 21). Whereas first-wave ecocriticism simply defined 'environment' as 'natural environment', second-wave ecocriticism embraces environments as cultural constructions – interrogating organicist models of environmentalism (Buell, 2005: 21-22). On the other hand, Heise (2008: 12) contends that Beck's relatively simplistic assumptions about risk and culture need to be complemented by analyses of difficulties in establishing cross-cultural alliances encouraged by environmental justice activists. Scientists, second-wave ecocritics, and wildlife lovers alike reacted to the contradictory fusion of society and nature; their attempts to unite settlements with the 'outside world' blurred moral boundaries like natural/unnatural. This coincides with Fredric Jameson's deduction of ecology as the ''fundamental antinomy of postmodernism'': the rediscovery of a limited ecology reproduces a productivist, capitalist ethos while rejecting any conceptions of nature, or the 'Other', as humanly constructed (Wallace, 2000: 138).

Talk of a 'world risk society' is therefore justified regardless of realist and constructivist debates surrounding 'nature'. Unlike first-wave critics who celebrated the natural world as a scenic

backdrop for the human experience, those moving towards a modernised worldview suggested dropping the nature-society dualism in favour of *hybrids* (Beck, 1999: 25-27) – communities operating with their environment rather than as a separate entity, and portraying themselves as such. The accuracy of Carson's prophecy detailing the emergence of a society gripped by fear of global catastrophe – as ecological crisis and worldwide financial meltdown – highlights the impacts of her politicised ecology: demonstrating how ecological relationships had far greater significance than Western society understood (Garrard, 2014: 157). Carson (2000: 240) addresses not only the American public, but any person disillusioned by the industrial violence surrounding them:

> The choice, after all, is ours to make. If, having endured much, we have at least asserted our 'right to know', and if, knowing, we have concluded that we are being asked to take senseless and frightening risks, […] we should look about and see what other course is open to us.

Garrard (2014: 157-158) also manages to spot that one of the most disturbing elements of this toxic penetration is – like the ''radioactive fallout that gripped public concern at the same time'' – its *invisibility*, a politically significant aspect of industrialisation that Ulrich Beck confronted in his manifesto. Carson's repeated collective pronoun: ''we'' creates an environmental rhetoric that appeals to both the academic and average citizen, to a public needing to be awakened to the ramifications of an unseen, yet real chemical hazard. Additionally, Carson's self-inclusion in the addressed community conveys her reluctance to portray scientific developments as ''harbingers of death'', being a scientist herself, alternatively shedding light on authorities' invisible activities concealed from the public eye (Garrard, 2014: 158). By bestowing communities with a choice between an ecologically sensitive or post-nature vision, Carson beckons her reader to reclaim their independence, their ''right to know'' through environmental and scientific awareness. Carson (2000: 240) even plays on the gothic trope of visibility: ''we should look about and see what other course is open to us'' to subtly satirise the public's environmental unconsciousness – the prospect of man being superior to nature, able to bend any environment to his will without serious repercussions. This carries striking similarities to Beck's idea of what he calls a

> new shadow kingdom, comparable to the realm of gods and demons in antiquity, which is hidden behind the visible world and threatens human life on this Earth. People no longer correspond today with spirits residing in things, but find themselves exposed to ''radiation'', ingest ''toxic levels'', and are pursued into their very dreams by the anxiety of a ''nuclear holocaust''… (Buell, 2001: 30).

Beck asserts that communities were intoxicated by chemicals hidden in the earth while being ''pursued into their very dreams by the anxiety of a ''nuclear holocaust'' (Buell: 2001: 30), despite the looming yet realistic prospect of an eco-catastrophe. Mirroring Carson's 'Fable for Tomorrow' and her depiction of the chemical barrage as an ''evil spell'' (Carson, 2000: 21), Beck illustrates a darkened and disfigured planet that, in turn, called for an urgent re-evaluation of the world so that this alternate reality could be averted. Upon Abram's (1997: 201) return to North America, he noticed how the society he grew up in was obsessed with past and future time, yet oblivious to the world's living sensuous presence. By examining the real accounts of people such as Abram and Carson – even if these accounts sometimes confuse fact and fiction – the spiritual awakening of one's ecological conscience is revealed to be a key factor in environmental writing of the 1960s. Like the gods and demons that were both revered and feared by previous civilisations, the pesticides silently coursing through the earth developed into a separate entity that simultaneously destroyed and created the 'nature' societies relied upon. The public – including numerous scientists themselves – remained uncertain of the true effects of pesticides, surrounded by conflicting and politically biased information. As Albert Schweitzer said in his epitaph: ''Man can hardly even recognize the devils of his own creation'' (Carson, 2000: 24), and as Beck (1999: 44) remarks, it is this abstractness and omnipresence that fuels a world risk society. Carson's depiction of an innocent child wandering in a supermarket, getting his/her hands on deadly materials with incredible yet worrying ease, heightens the gothic aura that enveloped a postmodern society still coming to terms with the impacts of global warfare. The description: ''within easy reach of a child's exploring hand are chemicals in *glass* containers'' (Carson, 2000: 158) does not just exemplify the corruption of innocence that Carson witnessed, but also metaphorically portrays the supermarket as a microcosmic version of an antithetical capitalist society. The juxtaposing images of the ''child'' holding a ''*glass*'' container of deathly substances mocks how these supposedly responsible men running society handled these toxic materials – carelessly harming anything 'innocent', 'weak' and' feminine'. Buell (2001: 42) reaffirms that ''Gothification becomes most lurid when the victim never had a choice'', just as the victim's choice would be denied if the child had dropped the glass container, and it is this impression of deceitfulness that allows toxic discourse – including *Silent Spring* – to montage into gothic. The way pesticides can silently penetrate the earth while slipping past the community's ecological conscience typifies how environmental and social consequences can spread from person to person, like a disease. Carson's supermarket is a sterile and commercial world where the 'Other' ceases to exist, where a lack of moral understanding has resulted in facts being deliberately concealed from sight. Without facts, any form of public environmental awareness is erased; an uneducated public would rely on ''some 'natural' consciousness'': a completely scientific

worldview that is actually the opposite of the ''everyday ecological consciousness'' (Beck, 1999: 22). Beck mentions a society's total dependence on ''natural-science approaches'' to environmental concerns and eco-discourse unsettles their collective perception of the physical world. Despite natural science's growing importance for the modern environmental movement, such perspectives imply hidden cultural models of 'nature' – resulting in a public capable of only comprehending ecological health in terms of natural science rather than other means, both subjective and objective.

Even Carson recognised that scientific methods could only contribute so much towards one's environmental awakening; science's ecological potential is greatly limited by the undetectability of abstract factors like empathy and logic. The unwavering yet often unreasonable 'reason' behind science and industry is also why Carson refused to let empirical research overshadow her own ecological vision. Sideris (2002: 110) notes how Carson underscores the need for ''basic knowledge'' of one's local surroundings and ecosystems, using facts to simply point the way towards action and provide a basis for choice (Sideris, 2002: 110) – avoiding the totalitarian danger of 'enlightenment' where facts can instead restrict or eliminate one's freedom of choice. The widespread scope of Carson's environmental prophecy skilfully forces every socio-economic faction of society to immerse themselves in this predicament. Pesticides spreading throughout the earth do not account for one's societal status; in other words: everyone remained vulnerable to the ill effects of chemical 'control', just as no one could escape the influence of mythical gods and demons – the shadow kingdom incarcerates everybody. How this straight-forward fact of life was incomprehensible to powerful industries astounded ecocentric scientists like Carson. *Silent Spring* aimed to promote the *universal* concern of a post-apocalyptic planet – something unavoidable if society refuses to adopt a broader worldview. *Silent Spring*'s literary form guides the reader towards a socio-ecological approach that may, with great care, lead humankind out of the 'Anthropocene' (Kohlmann, 2013: 655) through carefully mediated exchange of science and knowledge. Instead of using empiricism to isolate the natural world from 'civilised' society, and vice versa, environmental activists recommended a more compassionate and thoughtful ethic for scientific methods. For example, using their knowledge of ecosystems to create harmless and morally acceptable forms of pest control instead of killing 'pests' with chemicals, only for future generations to be born with genetic resistance to those pesticides. To achieve this, nature writers like Carson felt the need to produce experimental forms, like *Silent Spring*, to reach an innovative understanding of ecology whilst highlighting the problems of certain predominant images and conventions (Heise, 2008: 63). The biologist Daniel Botkin points out that these predominant ecological theories either ''presumed or had as a necessary consequence a very strict concept of a highly structured, ordered […] ecological system'', and that any change would

need to be ''intrinsic and natural at many scales of time and space in the biosphere'' (Heise, 2008: 63-64). However, as previous arguments have already stated, the change needed would be too great without human intervention; a violent Western anthropocentrism is what propagated the fear of the non-human world. Any significant change would therefore not be natural at all; any ''intrinsic'' change would have to rely on external, artificial factors – as demonstrated by Carson's guidance as to how biological collapse can be avoided with lifestyle changes. This environmental enigma consequently lent itself to yet another choice; as Carson argued on multiple occasions, communities must feel interconnected with nature to the degree where they would recognise the impossibility of mankind usurping the natural world. In other words: society must ditch the 'Anthropocene' age in favour of a new ecocentric model of society. Nature needs to be viewed as the source or setting of life rather than a problem or potential disaster capable of eliminating civilisation (Killingsworth, 2005: 363), even if the planet has been chemically modified. Without any environment, there would have been no life to exploit for our own wellbeing in the first place. Carson's (2000: 29) crusade against industrial 'progress', in an era ''dominated by industry, in which the right to make a dollar at whatever cost is seldom challenged'', has exposed our need to prioritise the world's health over the individual ego. Carson's work also interweaves nicely with the recent study of Wesley Schultz – a social psychologist whose research concentrates on social behavioural influences – on the value-based perspectives determining how 'nature' is viewed. Schultz's investigation on the influence of perspective-taking in shaping environmental concern exposes the three value-based perspectives of nature: ''egoistic, altruistic, and biospheric'' (Schultz, 2000: 393). Schultz (2000: 394-395) quickly reminds the reader that biospheric attitudes are not necessarily morally superior or more apathetic than egoistic attitudes; those who undertake an eco-centred outlook are likely to focus on the global whereas the egoist is more likely to relate to local issues, to topics that in closer proximity to the 'self'. After all, Schultz mentions that empathy can be defined as ''an other-oriented emotional response congruent with the perceived welfare of another individual''. Judging by this socio-environmental analysis, Carson clearly favours a global, open-minded perspective more than a local, narrow-minded view for the foundation of a second ecological conscience. Carson also does this by extracting data from a local landscape that can be applied to a wider ecodiscourse, to a broader landscape – especially with her prophetic allusions to an imminent biological apocalypse. Returning to the idea of empathy, Schultz's (2000: 396-398) tests illuminate how biocentrism is mentally associated with the welfare of animals and plants, while egocentrism is associated with anything within possession or close distance of the individual.

Although Carson frequently blames individual scientists and politicians for countryside's downfall, Beck (1999: 36) argues that the possibility of one massive global risk removes the blame from definite individuals; the egocentric attitudes that proved so harmful to the natural world were already deep-rooted within most American communities. Therefore, the ''control of nature'' that Carson (2000: 257) refers to was a common mindset rather than a cultist conspiracy – a deliberate effort by Western society to preserve or protect 'nature' so that it could continue to exist for the ''convenience of man''. Despite Schultz's claim that biospheric attitudes are not necessarily more concerned about the environment than egoistic attitudes, he acknowledges the broader behavioural motives that biocentrism provides (Schultz, 2000: 394). Nature control schemes, as an example, indicate damage limitation of the 'self' rather than the mutual protection of communities as well as the natural landscape. Thus, the value-based perspectives dictating Western culture all favoured self-nourishment over ecological and communal health. Hence Carson's (2000: 257) condemnation of the ''control of nature'' as an ideology ''conceived in arrogance, born of the Neanderthal age of biology and philosophy''. Carson stresses that heightening the public ecological conscience is key to overcoming this adversity; *Silent Spring* effectively conveys the importance of biospheric attitudes, such as awakening one's environmental unconscience, in ending man's total war on life by dispelling the ''evil spell'' (Carson, 2000: 21) that bewitched society. Carson's wildlife tragedy thereby demands not an amendment of global capitalism, but a philosophical and cultural orientation toward the natural world that promotes a co-existence between human societies and non-human ecosystems (Garforth, 2005: 395). Countercultural aspirations of global peace derive from the realisation that global ecosystem transcends human-made borders, and this epiphany helped energise the environmental movement during the 1960s (Heise, 2008: 25). Carson's extraction of scientific information from the local landscape does not detract from her global vision, from her prophecy of a sterilised world. In the same way that the historic gods and demons incited cultural expressions of fear, Heise (2008: 26) notes that the fear of a ''corporate ''moloch'' – a totalitarian state conspiring to attain worldwide rule – prompted a similar state of paranoia to that of a society governed by religious worship. This, in addition to the risk of an eco-catastrophe, compelled Carson to accuse patriarchal organisations of restricting environmental health and individual freedom. The industries Carson (2000: 31) branded '' a child of the Second World War'' behaved like the corporate moloch that frightened the public, demanding nature's sacrifice in exchange for satiating mankind's material cravings, for the wish-fulfilment of techno-economic 'progress'. *Silent Spring*'s literary form as both wildlife tragedy and scientific novel dismantles any argument supporting anthropocentrism, tricked by patriarchy's self-delusion that man can outdo both human nature and the natural order. Carson innovatively mixes Cold War motifs with empiricism to back up her apocalyptic narrative, an

outcome most would have written off as pure fantasy. Aware of the utopian dangers environmentalists can succumb to, Carson does not call for the *complete* stop of pesticide use (Carson, 2000: 29), nor an attempt to seamlessly slip into non-human consciousness; Sideris (2002: 109) points out that Carson recommends the reform of scientific technology rather than its abandonment. As a new form of ecological awareness, *Silent Spring* displays a concurrent change in scientific behaviour and Western ecological consciousness; Carson (2000: 31) cites the differences between pre-war and post-war insecticides, achieved by atomic manipulation during a time when man-made substances were initially tested as ''agents of death for man''. Carson's interpretations of scientific evidence alongside her own research enabled her to use literature as a form of new environmental insight – not just producing glimpses into a future the post-apocalyptic setting 1960s Western communities feared so greatly, but functioning as a guidebook for a postmodern audience to save itself from a global eco-catastrophe. Notwithstanding the few intellectual gaps that one would expect from an example of early environmentalism, *Silent Spring* effectively awakens the collective ecological consciousness and lay the foundations for a modern environmental movement.

''A Geography of Hope'': Abbey's Paradise, Philosophy, and Paradox in *Desert Solitaire*

Trails go nowhere.
They end exactly
Where you stop.

--- Lew Welch (2012: 62)

Seven years following *Silent Spring*'s publication in 1962, an identical but entirely different landscape had inspired another elegiac portrayal of 1960s America – Edward Abbey's memoir: *Desert Solitaire*, published in 1968. In a similar fashion to Carson's scientific novel lamenting the countryside's ruination at the hands of pesticides, Abbey mourned the industrial modernisation of what he felt was the true American West. While Heise (2008: 26) declares that apocalyptic narrative was still rife during the late 1960s, *Desert Solitaire*, despite it being ''not a travel guide but an elegy'' (1968: xii), resisted the gothic tone that popularised environmental literature during this period – beginning with Carson's Cold War rhetoric. Unlike Carson's alarmist manner, author Abbey (1968,

xii) fuses a stinging satire with his overarching evocation of a landscape ''already gone or going under fast''. However, both Carson's and Abbey's experiences are intimate and personal, involving a direct relationship with the physical environment they gathered their insight and experiences from – the former worked as an ecologist, and the latter as a park ranger. By the late 1960s, processes of globalisation were well underway, including the industrial development of 'wilderness' qualified as suitable for civil use. Abbey derides governmental agencies for allowing the modernisation of national parks such as Arches National Monument, accusing them of prioritising revenue over ecological preservation.

In many ways, Abbey furthers Carson's vision of an America subjugated by what Henri Lefebvre called ''the capitalist trinity'' (land–capital–labour) where through the subduing of 'nature', the American desert transforms into an inescapable ''space of sovereignty'' – the ''end time of modernization'' where the individual's freedom and power of choice are stripped (Lefebvre in Buell, 2001: 33). This is one existential issue that Abbey, both as author and literary character, discusses throughout his ventures. Abbey's introduction foreshadows his philosophical explorations; for example, he immediately warns the reader *Desert Solitaire* is not a ''travel guide'' but a ''memorial''. Abbey pronounces: ''You're holding a tombstone in your hands. A bloody rock. Don't drop it on your foot – throw it at something big and glassy'' (1968: xii). Abbey's following rhetorical question: ''What have you got to lose?'' foretells his anarchist views of not just the 'natural' world's eventual loss, but one's liberty. Abbey (ibid) explains that *Desert Solitaire* is therefore ''not a travel guide but an elegy'', a book reminiscing an American West disappearing fast. For the most part, Abbey followed his own advice – equipping his polemics like a weapon to be used against the tyrannical, exploitative order of industrial societies unaware of modernisation's social and ecological impacts. Abbey's (1968: 20) introduction explains why he took it upon himself to ensure Arches remained a sanctuary for all forms of wildlife. One could therefore argue that Abbey's critique of 1960s America is far more sweeping than Carson's. Irrespective of their different philosophies and writing styles, both writers shared a common goal: to expose the irrationality of a Western civilisation obsessed with urban modernity and techno-economic advancement. The ecocritic Greg Garrard (2014: 388) spots that Abbey never hesitated to attack any societal circle that used 'progress' to justify for the American West's destruction. Garrard (2014: 388) also mentions how Abbey maintains ''the equanimity of the satirist'' by effectively employing a light-hearted tone that carries serious undertones, often threatening to erupt from his otherwise serene prose. Abbey's (1968: 7) humoured tone contrasts and complements his ''hard and brutal'' literary setting – exemplified when Abbey (1968: 20) discusses his preservationist ethic, stating ''I prefer not to kill animals. I'm a

humanist; I'd rather kill a *man* than a snake''. Kaczmarek (2016: 162) notes that Abbey's declaration is a clear reference to Robinson Jeffers' poem ''Hurt Hawks'', who announces: ''I'd sooner, except the penalties, kill a man than a hawk'' – thereby evoking Jeffers' inhumanist philosophy. Kaczmarek (2016: 162) elaborates on how Abbey's ironic self-description – ''I'm a humanist'' – does not just lend itself to misanthropy charges, but conceals his severe disillusionment with an increasingly consumerist society. Yet, Abbey is a humanist in the sense that he is non-religious, and advocates science and compassion. The American Southwest's decline was viewed as the antithesis of Abbey's values; development projects often abandoned empathy towards non-humans and the disadvantaged in favour of profit. Abbey scorns the National Park Service for buying into a controlled 'nature', a landscape sculpted by 'progress' and profit. Like most powerful organisations, Abbey (1968: 59) explains how the National Park Service was divided into factions – the ''Developers'' and the ''Preservers'', Abbey was one of the ''Preservers'':

> The Park Service, established by Congress in 1916, was directed […] to ''provide for the enjoyment of others in such manner and […] leave them [parks] unimpaired for future generations''. This appropriately ambiguous language […] has been understood in various and often opposing ways ever since.

This passage uncovers Western society's predominant projection of nature before and during Abbey's lifetime. However, Abbey, a Preserver, went against the grain in terms of ecological awareness at the time; he was educated about the deceitful rhetoric used by industries – citing ''unimpaired for future generations'' as an example. The Developers' idea of 'nature' opposed Abbey's paradise-like vision of Arches – a vast horizon left untouched by humans. Abbey's direct prose therefore serves as a literary measure to counterbalance the Developers' language. Abbey's (1968: 59) statement: ''employed long before the onslaught of the automobile'' is intended to contradict this justification because he knew that 'sustainability' is often interpreted in ways that benefit organisations rather than the landscape. Interestingly, this Developer/Preserver opposition leads to a key debate in 1960s and 70s environmental politics, one that Abbey felt passionately about. Although nature enthusiasts were all interested in the wilderness's preservation, most environmentalists fell into two categories of ecological tradition: 'Arcadian' ecology and 'Imperialist' ecology. According to Herrin and Wright (1988: 164), the Arcadian tradition emphasised a simple, harmonious existence between humans and non-humans, whereas the Imperialist tradition merely wanted to preserve the landscape as a resource for humanity to exploit. Abbey's hostility towards ecological modification clearly marks his alignment with a preservationist or Arcadian worldview. Abbey's (1968: 52) portrayal of Arches is fuelled by a pastoral impulse, an overwhelming desire to save Arches from the National Park Service's ''Master Plan'' – a scheme making the environment

‘accessible’ and ‘enjoyable’ for those wanting to experience the American Southwest. In Abbey’s view, the so-called ‘’Master Plan’’ behaved as a totalitarian, worldwide conspiracy that would see man trap and ‘’isolate himself within a synthetic prison of his own making’’ (Abbey, 1968: 211). Even the name: ‘’Master Plan’’ generates a nefarious and cunning quality; Abbey’s intention was to sell his vision of a dying desert to the reader – enticing the reader further into his ecological ethos. Abbey’s self-exile was more than an Arcadian dream, but paradoxically, an act of countercultural resistance that shared the fear of a global corporate conspiracy known as ‘’the Man’’ or ‘’the System’’ (Heise, 2008: 26) – a secret ‘’Master Plan’’ (Abbey, 1968: 52) that sought to conquer the planetary landscape. Abbey’s biggest worry was that by allowing industries to make the wilderness ‘accessible’ and ‘enjoyable’, this would serve as a gateway for everyone else to exploit the natural environment. The Imperialist’s interpretation of a ‘sustainable’ ecology was believed by Abbey to seek ‘sustainability’ until it was no longer deemed useful – a perspective that qualified ‘ugly’ locations as ‘useless’ for the preservation of both industries and the human spirit.

Potts (2015: 106-107) argues that despite Abbey’s credentials, his writing was largely reactionary to the perceived decline and corruption of an American culture that was becoming too urbanised and commercial. Potts then reveals that Abbey never viewed himself as a nature writer, but a political writer who used the wilderness as a medium to express his ‘’libertarian-anarchist ideology of human freedom in an industrial society’’. This is made evident by Abbey’s (1968: x) declaration: ‘’the desert figures more as medium than as material. Not imitation but evocation has been the goal’’. The literary portrayal of Arches in *Desert Solitaire* is therefore deliberately meant to differ from the true-to-life version; Abbey possibly attributed a sense of fiction and originality to his setting to avoid creating a simulacrum of the American Southwest. Catrin Gersdorf (2009: 205) comments that Abbey’s desert is not a real geographical place, but an ‘’Arcadian refuge in a troubled world’’ – a physical yet fictional form of escapism from an authoritarian government. The literary desert therefore allows character-Abbey to emerge as the main character of his memoir, where his refusal to be tamed becomes central to his argument on wilderness preservation. John Farnsworth (2010: 105), an Abbey scholar, acknowledges that the imagined Abbey is far different to the real Abbey, similar to the real Arches environment and *Desert Solitaire*’s manufactured version. Only by differentiating the real author and fictional character can one ‘’differentiate between the landscape that is real and the universe that is imagined’’ (Farnsworth, 2010: 105). A juxtaposition of autobiographical and fictional elements enables Abbey to concentrate on the emotions he wants to convey, rather than simply sketching a lifelike picture of Arches. Although Abbey admits his views can be contradictory and questionable, he did not want to be a hypocrite in the sense of condoning

environmental modification whilst crafting his own version of Arches. As Farnsworth (2010: 106) notes, Abbey defined an author as ''an imaginary person who writes real books'', whose autobiographical work details ''the true adventures of an imaginary person''. Abbey arguably identified himself as the literary character more than his real-life persona – an allegedly colder and more anti-social iteration of his imagined self. Abbey's glorified self-projection matches his portrayal of the American desert as paradise, a surreal world that bordered the realms of reality. 'Down the River' is one chapter that exemplifies Abbey's ''earthiest'' (Abbey, 1968: 231) philosophy; following character-Abbey's journey down Colorado River, cherishing the river before the canyon's transformation into Lake Powell – an artificial reservoir. Upon visiting Glen Canyon, Abbey (1968: 189) remarked: ''I saw only a part of it but enough to realize that here was an Eden, a portion of the earth's original paradise''. However, the imagery that Abbey (1968: 208) describes his paradise with challenges what one would usually consider to be a paradise-like landscape:

> When I write ''paradise'' I mean not only apple trees and golden women but also scorpions and tarantulas and flies, rattlesnakes and Gila monsters, sandstorms, volcanos and earthquakes […] flash floods and quicksand, and yes – disease and death and the rotting of the flesh.

Gersdorf (2009: 199) provides a shrewd observation: Abbey's ''paradise'' is deliberately meant to resemble Dante's Hell – a place that would not lure but deter the ''industrial tourist'' from the desert. By incorporating a continual whirlwind of aesthetically pleasing and unappealing language, Abbey simultaneously evokes a distorted idea of pastoral bliss. As Gersdorf mentions, the desert is a treacherous yet innocent environment – one clearly not meant to support human life. Other postmodern environmental writers, such as Rachel Carson, interpreted pastoral bliss as inhabiting a soft, safe, and lush place perhaps considered as effeminate, especially in the face of Abbey's pro-masculine setting. Kaczmarek (2016: 171) discloses the adventurer's *need* for danger as it ''ensures authenticity of existence'', Abbey therefore enlightens his reader how experiencing a harsh environment can enrich the human spirit. The American Southwest's unforgiving conditions are evoked in early environmental literature to reveal nature's power in subverting the expectations of an increasingly disconnected society – heightening the reader's appreciation of the natural world. The former passage highlights that the vision of Arches as paradise hinges on its own oxymoronic antagonism (Kaczmarek, 2016: 172); the desert's allure arises from its opposing characteristics of vitality and biological sterility, peace and anxiety, life and death. Abbey (1968: 35) remarked that Arches was ''undoubtedly a desert place, clean, pure, totally useless, quite unprofitable''. The fact that much of the desert wilderness was antipathetic to the security and prosperity of Western industrial society persuaded Abbey to immerse himself in Arches.

Although Potts (2015: 107) warns that ascribing politics to Abbey's environmental writing is often ''limiting and misguided'' due to inverting the relationship between politics and nature, he mentions the importance of analysing Abbey's work from Henri Lefebvre's perspective of the capitalist subjugation of ''geographical space''. Furthermore, subverting pastoral tropes of bliss and wilderness was part of Abbey's plan to convert his desert setting into a ''political space'' – an anti-regulatory, pro-masculine space that emphasises struggle and competition over harmony and co-operation (Potts, 2015: 105-106). Considerations of *Desert Solitaire* mainly focusing on politicising 'natural' space allows ecodiscourse to adopt new lines of thinking; ecocritics like Potts (2015: 106) argue that Abbey is an anti-pastoral writer, thereby contradicting views of the desert acting as an Arcadian dream. According to Terry Gifford, the anti-pastoral tradition ''emphasises rural life as a continual struggle rather than a dream of Arcadia'' (Potts, 2015: 106). In a private letter to his editor, Abbey claimed: ''it is quite false to say that I am a writer whose primary and exclusive concern is 'wilderness preservation'… If my books have a common theme, it would be something like human freedom in an industrial society; wilderness is merely one among many means towards that end…'' (Potts, 2015: 107). Consequently, Abbey's depiction of Arches as a paradoxical hellish paradise ascribes a strange quality that resembles his disorientation living in an environmentally disconnected and morally corrupt society. This led to Abbey (1968: 65) proclaiming that wilderness preservation, ''like a hundred other good causes, will be forgotten […] in a completely urbanized, completely industrialized, ever more crowded environment''. Abbey follows up his social commentary with the epiphany: ''For my own part I would rather take my chances in a thermonuclear war than live in such a world''. Succinct, shocking, and scathing in equal measure, Abbey's sudden use of Cold War rhetoric exhibits the lingering fear that dominated the 1960s collective conscience: the white male's wish-fulfilment of the ''end time of modernization'' – the realisation of a totalitarian world engineered to generate maximum profit through a ''capitalist trinity'' (Buell, 2001: 33). For Abbey, death would be preferable to borderline enslavement in a society devoid of non-human life, liberty, and sanity. Many Abbey scholars agree no other part of *Desert Solitaire* evokes this sense of disorientation, fear of globalisation, and desire for ecological awareness more than his account of Glen Canyon. Abbey (1968: 240) deliberates on the industrial violence beset upon the American Southwest:

> Alone in the silence, I understand for a moment the dread which many feel in the presence of primeval desert, the unconscious fear which compels them to […] to reduce the wild and prehuman to human dimensions. Anything rather than confront directly the antehuman, the *other world* which frightens not through danger or hostility but in something far worse – its implacable difference.

In this chapter, the prime example of environmental reduction is Glen Canyon's modification – resulting in the creation of Lake Powell. Abbey's lexical choices: ''primeval'', ''wild'' and ''prehuman'' uncover the desert's otherworldliness, and show how ''the desert is a realm beyond the human'' (Abbey, 1968: 301) – dismantling the ''classicist view'' that only regards humans as ''significant or even recognized as real''. A sense of irony is subsequently produced; a modern society supposedly more 'progressive' than ancient civilisations cannot comprehend the desert's complex make-up, despite its barren appearance. Even with Abbey's (1968: xi) admittance that *Desert Solitaire* possibly ''deals too much with mere appearances'', he is ecologically and critically aware enough to appreciate ecosystems without needing to know the underlying relationships that define them. Abbey therefore follows Thoreau in using environmental writing to awaken the human imagination and reconnect the reader to nature, even if that was not his intention, according to the scholar Jonathan Levin (2000: 214). Abbey wants the reader to empathise for the ''*other world*'' and develop a greater understanding of the wilderness's importance for the human spirit, akin to Abbey's physical immersion. Like *Silent Spring*, Abbey's memoir conveys a common anxiety of the wild's ''implacable difference'', the ''unconscious fear'' (Abbey, 1968: 240) that compelled powerful, patriarchal organisations to 'civilise' anything 'wild' by reducing it to human dimensions. Although Abbey's narrative is steeped in satire and dark humour, his prose is peppered with elegiac pauses of contemplation and recollection rightfully reminding the reader that, unlike the majority of first-wave environmental literature, *Desert Solitaire* is a narrative of retreat, not self-discovery. As an author concerned with the alleged moral bankruptcy of American communities, Abbey contestably – like Thoreau and Carson – adopts a ''Virgilian mode'' of storytelling (Buell 2001: 44). Like Thoreau and Carson, Abbey guides his reader towards salvation from his envisioned dystopia – in this instance, an unnatural world submitted to the full control of capitalist governments. Notwithstanding the old-world qualities of Abbey's writing and earthiesm, as an author, he resonates more with the Beat Generation of the 1960s than bygone nature writers like Thoreau and Ralph Waldo Emerson. Abbey embraces his self-proclaimed status as a political writer to comment on American culture and politics after World War Two. Many critics mistakenly regard *Desert Solitaire* as primarily an environmental text instead of a political book – Abbey's main aspiration was to inspire a non-conforming counterculture to rise out of the confinement of the industrial city.

Fillitz and Saris (2012: 70) provide a poignant observation: in *Desert Solitaire*, Abbey depicts himself as ''the persona of lone pilgrim in a promised land''. Yet, in an ironic twist, character-Abbey leads the reader from one Hell into another – from a warped society and into the hellish desert. The

figure of character-Abbey venturing out into the mythic West re-enacts the image of the prophetic figure being ''hewn in the divine wild'' (Fillitz and Saris, 2012: 70). However, considering Abbey's anarchism, it is the industrial society he wished to avoid, hence his retreat into the Arches wilderness. Gersdorf (2009: 160) suggests that the American wilderness is an effective trope for one's recovery from the ill effects of Western society; although ''wilderness suggests danger'', it also suggests a ''culturally, socially, and religiously clean slate''. Despite Abbey (1968: 243-244) using the wilderness to convey his political discourse, he remembers the landscape bearing ''the slightest traces of human history'', where ''Under the desert sun, in that dogmatic clarity, the fables of theology and classical philosophy dissolve like mist''. For Abbey (1974: 231), the Arches desert was his 'promised land' where he hoped to lay the foundations for his 'earthiesm' philosophy, free from Western culture and religion. Abbey's commentary on the American Southwest's neglect, and his description of Arches as a tangible paradise, thereby ''revives a long-standing mythography of betrayed Edens'' (Buell, 2001: 37) which tied into his idea that all life is precious. Abbey's literary setting is presented as a betrayed Eden in the sense that, from the Developers' perspective, the desert environment was largely devoid of 'attractiveness' and lacking in commercial opportunities. Akin to this image, the American wilderness represented ''something lost and something still present, something remote and at the same time intimate, […] something beyond us and without limit'' (Abbey, 1968: 208). In relation to Abbey's experiences, his definition of wilderness subtly condemns the disconnection between Western society and the natural environment caused by rampant industrialisation. The fact a place of great mystery, depth, and beauty is abandoned and rendered 'useless' also reveals the aestheticism of Western ecodiscourse; communities only deemed soft, forested environments as worth preserving due to their benefits for civilisation. Abbey however, was one of the few Western writers who became equally concerned with the desert's fate and the forgotten importance of these abandoned sites – especially during an era fixated on the individual self. Gersdorf (2009: 499) comments on how ''the awe and terror of simulacrum'', of simulated life, ''suppresses human desire for ecological contact'', which runs parallel with Abbey's (1968: 189) attack on Glen Canyon's development in his essay:

> To grasp the nature of the crime that was committed imagine the Taj Mahal or Chartres Cathedral buried in mud until only the spires remain visible. With this difference: those man-made celebrations of human aspiration could conceivably be reconstructed while Glen Canyon was a living thing, irreplaceable, which can never be recovered through any human agency.

The thought of a famous canyon, a ''living thing'' being artificially flooded should be as disturbing as that of a famous architectural structure being ''buried in mud'', yet the sheer awe of a reconstructed

canyon fit for human purpose eliminated society's desire to reconnect to its original geography. Glen Canyon consequently becomes a site of philosophical meditation where Abbey can challenge the Western aestheticism that gave rise to an opposition between the 'real' and 'copy' (Bennett and Royle, 2009: 252). Bennett and Royle proceed to echo the Italian philosopher, Umberto Eco: ''technology can give us more reality than nature can'' – demonstrating the postmodern appeal of a world governed by technological networks alternatively to ecosystems. Abbey therefore saw it as his duty to ensure 'nature' did not become 'denature' – a ''planned habitat'' or ''modified range'' (Clark, 2011: 6). Glen Canyon's displacement by an artificial iteration invokes images of a Baudrillardian world where reality has become displaced by symbols and signs, the living thing being exchanged for its own modified version. Eco's statement uncovers how the simulacrum is not unreal, but eventually exchanges in itself – ''an uninterrupted circuit without reference or circumference'', with signs granting access to 'real' nature (Baudrillard, 1988: 170). In Glen Canyon's case, Lake Powell replaces its preceding geology, with other features merely acting as reference points to the real canyon. Lake Powell was created by the Glen Canyon Dam, which blocked a part of the Colorado River and subsequently flooded a huge portion of the canyon. Moreover, this ecological tampering unveils the ''moral geography'' (Fillitz and Saris, 2012: 65) that, although intended to further civilisation, led to American society's perceived decline – the cultural practice of filling 'empty' space for urban expansion. The desert borderlands were viewed as ''totally useless'' (Abbey, 1968: 35) as they appeared vast yet devoid of life and attraction. Humanity's desire to constantly produce geographical locations raises questions of authenticity: how does the ecological conscience figure in the production of wilderness? In human history, has 'nature' ever been authentic in the first place? The existential crises that threatened to arise from modernisation and globalisation also highlight how geographical space is socially constructed, and representational (Fillitz and Saris, 2012: 66).

The *Desert Solitaire* version of Glen Canyon therefore serves as a microcosm of a future America, one which Abbey (1968: 211) greatly feared – wildness completely tamed, wilderness conquered, and mankind confined to ''a synthetic prison of his own making''. Using Arches and the Glen Canyon as case studies, Abbey protests how ''wilderness is not a luxury but a necessity of the human spirit'', and thus, ''A civilization which destroys what little remains of the wild […] is cutting itself off from its origins and betraying the principle of civilization itself''. Human experiences like Abbey's journey along the Colorado River are revealed to be cultural constructions pre-determined by one's perceived reality and self-projection. 'Nature' would have likely appeared very different for someone like Abbey and an 'industrial tourist' experiencing Arches from inside a vehicle. 1960s and 70s nature writing tended to emphasise the (usually white male) individual's physical immersion in

the landscape, ''typically envisioned as wild rather than rural or urban'' (Heise, 2008: 28). Abbey is one thinker who wanted to keep nature and culture apart instead of united; his 'earthiest' philosophy determined that the masses must be kept away to cleanse the Great American Desert. Returning to the idea of nature as sacred, Abbey (1968: 65) rightfully states that ''We have agreed not to drive our automobiles into cathedrals […] we should treat our national parks with the same deference, for they too, are holy places''. Likewise, the average citizen would not consider destroying a cathedral with dynamite, so why should such destruction be acceptable for a canyon, a natural habitat? This puzzling notion led Abbey (1968: 65) to ask American industrial societies to behave accordingly. Katherine Hayles' description of postmodernism as a ''process of ''denaturing'' (Wallace, 2000: 137) fits in with Abbey's narrative on wilderness as philosophical and physical ground for the requirement of re-territorialisation through physical immersion with one's surroundings, with the denial of such resulting in removing one's liberty. The industrial violence set upon the American landscape both before and during the 1960s – fuelled by the Second World War – demonstrated the value of wilderness as ''a base for resistance to centralized domination'', and as a refuge from political oppression (Abbey, 1968: 163). ''Centralized domination'' often manifested itself in development schemes making the landscape simpler, 'accessible' and 'enjoyable'. Yet, the irony is that by pre-determining the public's experience, 'accessibility' becomes a myth since this guidance creates one shared and constructed experience rather than an unpredictable encounter that matches the chaotic forces of nature. The continual replacement of wilderness with signs merely indicating its presence enacts a vicious and perpetual cycle of advertising more freedom, yet incarcerating the individual more and more. Abbey (1968: 63-64) contestably derided no other industry more than ''Industrial Tourism''; he accuses the National Park Service of allowing Arches' development to maximise their own profits, hence why he satirically addresses Arches as ''National Money-Mint''. In an industrial society, urbanisation is a major factor in the individual's environmental disorientation; another paradox of modern civilisation is that the creation of available geographical locations – in the form of cities, towns and villages – removes one's sense of place in the natural world. Abbey's conflicting 'earthiest' ethos and anti-global rhetoric reveal how ecodiscourse in the late 1960s had ''evolved in a field of tension'' between embracing and resisting global connectedness, ''between the commitment to a planetary vision and the utopian reinvestment in the local'' (Heise, 2008: 21). For instance, Abbey's (1968: 64) declaration: ''Industrial Tourism is a threat to the national parks. But the chief victims of the system are the motorized tourists. They are being robbed and robbing themselves'' connotes his concurrent dislike and sympathy for ''Industrial Tourists''; despite their reluctance to abandon their automobiles, he felt ''the system'' was manipulating them, dictated how to experience natural sites. An example of this is

Abbey's (1968: 189) recollection of the official signboards at Lake Powell demanding that visitors ''PLAY SAFE […] SKI ONLY IN CLOCKWISE DIRECTION; LET'S ALL HAVE FUN TOGETHER!'' in the name of 'accessibility' and 'sustainability'. Abbey merely saw these as excuses to justify the desert's commodification, and eventually, the rest of the wilderness. The desert enabled Abbey to realise how modern society became an ''imagined, embedded, and engineered community'' where everyday life was defined and determined through technified space as a mode of global governance (Luke, 2008: 175). A second, postmodern nature reflects the ''cultural logic'' of the global capitalist mode of production where 'nature' was no longer seen as the 'radical' or 'outside', for capital itself becomes naturalised – creating a type of ''human nature'' based around commercialisation (Wallace, 2000: 139). As a park ranger, Abbey visibly saw this denaturing of Arches exhibit itself through the U.S. government's ''Master Plan'' (Abbey, 1968: 54). In typical Abbey (1968: 55) fashion, this problem is met with light-hearted yet scathing satire: ''progress has come at last to the Arches, after a million years of neglect. Industrial Tourism has arrived''. Abbey (1968: 65-72) then offers his own idea of ecotourism, encouraging automobile drivers to leave their vehicles and negotiate the terrain physically by other eco-friendly transportation methods like horseback and bicycle – supplied free of charge. Abbey's pleading for such basic proposals highlights society's thirst for technology, and thereby the ecological unconsciousness of postmodern Western communities. Abbey's (1968: 67) polemics ignite a sense of the ''physical hardship'' required for the Industrial Tourist's environmental reconnection, to ''see more, feel more, enjoy more in one mile than the motorized tourists can in a hundred miles''.

Although 'Industrial Tourism' is a central threat to Abbey's vision of an undeveloped and sparsely populated landscape as ''the bedrock for a democratic America'', as Gersdorf (2009: 185) declares, he was one of the few philosophers at the time who understood that abolishing tourism entirely is an unrealistic, utopian wish. According to the political science scholar, Marius de Geus (2002: 187), utopian blueprints attempt to achieve political perfection, essentially making them totalitarian in nature. Previous utopian projects had only succeeded in creating inhuman societies instead of ''a perfect life on earth''. De Geus (2002: 189) then proceeds to detail the existence of the ''antiutopia'', where alongside an ideal political order, there is a fear-provoking portrayal of a society absent of human freedom and individuality. In light of this analysis, *Desert Solitaire* deals with the prospect of devising a utopian plan outside the anti-utopia of contemporary Western society – in the middle of the 'empty space' that is Arches. As a narrator, Abbey (1968: 162) therefore did well to remind the reader that ''A man could be a lover and defender of the wilderness without ever in his lifetime leaving the boundaries of asphalt, powerlines, and right-angled surfaces. We need

wilderness whether or not we set foot in it''. Abbey's choice to include America's corrupted society as part of his political worldview, rather than permanently isolate himself and his Arches from industrial society, remains significant. Even if certain environments are physically inaccessible, their mere presence provides much-needed comfort knowing that one can escape into the wilderness – even if temporarily – to replenish their mental health. Abbey's ethos dictates that ecological preservation, and the desert's wildness, are vital for future communities. Abbey's commentary uncovers how natural vestiges can be used as geopolitical spaces, and also sites of ''ecotherapy'' or ''ecopsychology'' – coined by the twentieth century historian, Theodore Roszak, as an umbrella term for nature-based approaches to mental healing (Good Therapy, 2016). The use of wild spaces for ecotherapy relies on opportunities for environmental exploration – similarly to how ecoliterature can alter the public's ecological psyche. Abbey informs the reader how the imagination's power quashes the *need* for direct contact with nature, reminding the reader how one's immediate surroundings evoke ''a greater system of interaction'' and sense of place within a second-wave ecology (Good Therapy, 2016). At the time, the figure of the nature lover confined to ''the boundaries of asphalt, powerlines, and right-angled surfaces'' (Abbey, 1968: 162) was a common sight; however, Abbey suggests these boundaries can be transcended by awakening the ecological conscience to the importance of wilderness for humanity's survival. Abbey acknowledged that the human experience and 'nature' itself are contradictory and inaccessible notions, and so he was aware of literature's role in making wilderness accessible in an eco-friendly manner. Environmental thinkers became aware of the imagination's role in recoupling a disorientated public with an ever-changing landscape, and the challenges involved with educating the public about widespread industrial violence. With Abbey seeing himself as someone who was well-read, and a fiction writer above all else, he came to recognise the parallels between the inattention of the desert in modern society and in literature. Ecocritics may even argue that the negligence of desert landscapes has been more severe in literature than other societal circles.

> The majority of the world's great spirits, from Homer to Melville to Conrad, have felt the call of the sea and responded to its power and mystery, its rhythm, antiquity and apparent changelessness. and that great expansion of human consciousness called the Romantic Movement […] have been explored and celebrated […] The desert, however, has been relatively neglected (Abbey, 1968: 299).

Abbey's (1968: x) narratorial decision to use Arches as a literary medium reflects Gersdorf's (2009: 14-15) idea that, for second-wave U.S. ecocriticism, the desert functions as the geographical manifestation of difference that confirms not just America's difference from Europe, but also

civilisation's aversion to wilderness. Although Abbey provides a miniature desert bibliography, he recognises that the quantity of desert literature pales in comparison to ocean literature. Abbey spots how arid and oceanic environments share an ''apparent changelessness'', ''mystery'', and ''antiquity'' – yet it was maritime exploration tales that attracted literary acclaim. Both topographical landscapes possess the Romantic qualities of a complexity and richness concealed by a 'simple' and sterile appearance. Historically, Western culture depicted the desert as a ''cognitively inaccessible'' and lifeless wasteland, yet preserving a largely inaccessible and unpresentable nature remains critical to sustaining interest in the desert (Garrard, 2014: 124-125), even if arid environments tend to alienate humanity. Abbey's use of the memoir form is important in constructing a sublime representation of Arches that is not necessarily of 'beauty'; Garrard (2014: 125) explains that the sublime provokes a Kantian sense of ''*limitlessness*, yet with the super-added thought of its totality''. Abbey's inclusion of personal experiences and memories draws upon Immanuel Kant's philosophical ideas of aesthetic capacity as revealing the capacity for freedom, with Abbey's memoir conveying this cultivation of experience within a geopolitical space. For Kant, it is ''the attitude of the mind that introduces sublimity into the image of nature'', and the sublime becomes ''nature as excess, as a break from form and systematic ordering'' simultaneously repelling and attracting the individual to the ''sublime object'' (Garrard, 2014: 124-125). Abbey's juxtaposition of memory and missing experience serves to evoke rather than mimic the unsettling power of nature, and so, the memoir is crucial in allowing one's experience of nature to transcend literary structures and human perception. The desert, as both literary medium and physical site, epitomises the paradoxical nature of cultured experience and 'nature' itself – the differences between modern Western society and the unexplored wilderness. Considering the numerous contradictions constituting the desert's projection, this clarifies Abbey's (1968: 302) view that ''There is something about the desert that the human sensibility cannot assimilate, or has not so far been able to assimilate. Perhaps that is why it has scarcely been approached in poetry or fiction''. For Abbey, the desert is an *anti*-human environment, one that is unable to be rendered by human 'rationalism' or systemically ordered into categories. Furthermore, Abbey possibly decided his geopolitical vision would be complemented more effectively if he divided *Desert Solitaire* into multiple, distinct chapters loosely connected by ecological sensibility and his personal timeline. David Pozza (2006: 14) declares that *Desert Solitaire* has previously been misread as solely a non-fiction work, whereas Abbey's intention was to blur traditional genres, themes, literary features, and expectations – such as: fiction/non-fiction; character/author; symbol/object, and beautiful/ugly. Abbey consequently produces a mirage-like effect throughout the novel that embodies and presents the blurred nature of his narratorial/characterised persona, and his literary landscape, through his use (and absence) of

literary structures. Richard Kerridge states how an ''embodied'' perspective is the method in which the individual is integrated and maintained in a global ecosystem (Garrard, 2014: 366). Thus, we are again reminded of an antithetical second nature in the sense that artificial/natural and culture/nature are muddled. This goes without mentioning even the creative writing process further distances one from their environment. In Abram's (1997: 56) words: ''By linguistically defining the surrounding world […] we cut off our conscious, speaking selves off from the spontaneous life of our sensing bodies''. The fractured personalities of narrator-Abbey and character-Abbey not only mirror the desert environment but accentuate the inaccessibility of a 'primeval' nature, and the difficulties of presenting this inaccessible side of postmodern ecology – confusing one's perception of nature, and therefore, one's self-perception.

The memoir highlights how industrial manipulation disorientates the individual self, often confusing man-made and natural events, imagination and memory. *Desert Solitaire*'s fragmented structure and thematic inconsistencies attempt to present the oxymoronic behaviour of both the desert and surrounding postmodern societies. Contrary to Abbey's use of the desert as a literary medium, Levin (2000: 219) comments that Abbey ''locates his desert environment outside art, science, and myth'' and ''bears no trace of humanity''. On the other hand, Abbey (1968: 267) proclaims that from a geopolitical perspective, the desert habitat is ''one of the frontiers of human culture'', even if the environment is beyond human comprehension. Abbey (1968: 222) describes Arches as bearing ''no trace of humanity''; yet, during his exploration of Glen Canyon, he observes that ''Others have been here before. On a mural wall I find petroglyphs – the images of […] The old people, the Anasazi''. Abbey elaborates on this by stating his interest in ''the quality of that pre-Columbian life, the feel of it, the atmosphere'' – in other words: his admiration of a past America that hinged on the co-existence between civilisation and the natural environment, although his 'earthiest' philosophy sought to keep nature and human culture separate. Despite Abbey's production of art in the desert, he claims to not imagine a role for art, science, and myth. The framework for Abbey's novel is established by these ambivalent relations between industrial society and the wilderness, reinforced by his own oxymoronic principles and performance as both narrator and literary character. Abbey's antithetical accounts and critique of the U.S. government ensured he became a highly controversial yet important postmodern writer (Potts, 2015: 105). Abbey (1968: x) immediately acknowledges his novel's faults, agreeing his content comes across as ''coarse'', ''violently prejudiced'' and ''antisocial'', although this was very deliberate; Abbey admitted he hoped scholars would ''dislike it intensely''. Oddly enough, Abbey's work needed to be greatly disliked by critics and government figures alike if he wanted to succeed in reawakening the human imagination

from its ecological unconsciousness and reconnect American society to the wilderness. An uncompromising sense of humour creates an 'uncivilised' and 'inhumanist' writing style that represents Abbey's literary setting (Hilfer, 2012: 220) – one that is superficially straightforward but masks an inner depth. Anthony Channell Hilfer (2012: 220) also notes how, much like 'nature', nature writing turns out to be multifaceted and ''inherently contradictory'', and this is what Abbey discovers upon producing *Desert Solitaire*. Abbey's traversal across the desert horizon, as both narrator and literary persona, reveals a route to self-enlightenment about the contradictions of nature, as well as the wilderness's power to fuel the human spirit. Abbey (1968: 301) claims that ''Despite its clarity and simplicity, however, the desert wears […] a veil of mystery. Motionless and silent it evokes in us an elusive hint of something unknown, unknowable, about to be revealed''. This tantalising snippet of Abbey's desert ideology lures the reader into his literary landscape, with promises of reward and discovery for ecological reorientation, beckoning the reader to continue his legacy in the search for ''something'' that was ''about to be revealed''. Yet, Abbey was one of the few twentieth century wildlife enthusiasts to acknowledge the paradoxical nature of 'nature', evidenced by the passage: ''I am now convinced that the desert has no heart, that it presents a riddle which has no answer […] an illusion created by some limitation or exaggeration of the displaced human consciousness''. As industrial 'progress' in the 1960s and 70s revealed, this hint of unravelling the unknowable, showing the unpresentable, in an illusion formed by the public's lack of ecological awareness due to industrial violence. Abbey therefore counters his own interpretation of the desert as an anti-human landscape by encouraging the reader to 'know' the desert and simplify it into human dimensions.

Although Abbey was an anti-pastoral writer, he arguably adopts a Romantic, first-wave outlook on 'nature' that betrays his own pastoral view. Abbey peppers his desert narrative with Romantic tropes that conveyed Arches, contrary to his 'earthiesm', as an innocent and pleasant place able to be seized, tamed, and exploited by male-led industries. Abbey (1968: 334) pictures Arches as a ''sweet virginal primitive land'', conforming to the archaic yet common trope of first nature as feminine, innocent, and vulnerable in the face of masculine organisations. Yet Abbey (ibid) proceeds to define the desert landscape as the ''indifference manifest to our presence, our absence, our coming, our staying or our going''. The critic Mark Christopher Allister (2004: 106) finds that ''Abbey's attempt to ward off despair is illuminating: we find a puzzling mix of honesty, self-deceit […] acceptance, bewilderment''. The idyllic sentiment of returning to a disappearing environment, whilst praising the natural world's resilience (Abbey, 1968: 334), uncovers a growing sense of Romantic irrationality that refutes the (mostly) logical schema of his earthiesm, and rejuvenated many tired ideals that early postmodern ecodiscourse attempted to update. Ironically, Abbey's

description of a ‘’virginal’’ land does not detract from his landscape’s masculine and capitalist qualities, which makes his portrayal of Arches even more striking. For instance, the desert’s ‘survival of the fittest’ competitiveness, overbearing masculinity, and anti-human characteristics imitate the industries he disparaged and, as Gersdorf (2009: 164) claims, replicates the city Abbey retreated from. With these paradoxes constantly at play throughout *Desert Solitaire*, thematic tensions are produced that encapsulate the ironies of one’s experience of ‘nature’ and certify his writing as a more honest account of human life (Pozza, 2006: 9). Pozza then remarks that Abbey’s authorial placement grants him a broader perspective on the inconsistencies of everyday life in postmodern America during the late 1960s. Therefore, paradox *is* the bedrock of Abbey’s (1968: 124) philosophy; he asserts ‘’there is only paradox, the incontrovertible union of contradictory truths’’. In trying to strike a balance between antithesis and agreement, and radical philosophy and contemporary thought, Abbey (1968: 208) includes Romanticism as a ‘’necessary part of the whole truth’’ rather than declaring Romanticism to be the truth itself. Although the Romantic outlook was generally perceived to be obsolete by many environmental thinkers at the time, Abbey deemed these views as indispensable for literary celebrations of the desert as a space for individual and national self-reflection – informed by the wilderness tradition prevalent in early environmental literature (Gersdorf, 2009: 171). To be an ‘earthiest’ is also to accept the unexplainable, unpresentable aspects of natural ecosystems and their inability to be quantified by human thought. The Great American Desert’s inhumanist character is to be both revered and feared; the desert’s misrepresentation in literature and politics corresponds with the distortion of the 1960s and 70s ecological conscience. Even natural habitats allegedly devoid of life and ‘useless’ to industrial societies possess their own non-human consciousness that remains perceptive after industrial modification.

One may argue that, contrary to literary convention, the theme of a paradoxical nature and human experience – in relation to Abbey’s liberal-anarchist ideology – becomes *more* difficult to explain as *Desert Solitaire* progresses, rather than the usual trope of ‘enlightenment’ through self-discovery. After over three-hundred pages of text, for example, despite Abbey protesting society’s claiming of the wilderness, he still had a subconscious desire to possess the Colorado desert for himself. Upon Abbey’s (1968: 332) departure, he names many ecological landmarks, claiming them as ‘’mine by right of possession […] by divine right’’ – reaffirming the anthropocentric notion of humanity’s ‘’divine right’’ or superiority over non-human life forms, portraying the natural environment as a sandbox for human creation/destruction. This implicit anthropocentrism is why Abbey (1968: 321) informs the reader that ‘’the itch for naming things is almost as bad as the itch for possessing them’’. Environmental literature written during Abbey’s era mostly showed society’s inability to abandon this ego-centred mindset preventing the ecological conscience’s development,

with Abbey's inability to separate bedrock from paradox causing him to lose much of his linguistic power as *Desert Solitaire* progresses. Consequently, the labelling of *Desert Solitaire* by critics as what the novelist and environmentalist, Wallace Stegner, called ''a geography of hope'', as a site of cultural and psychological regeneration (Gersdorf, 2009: 171-172) obscures how *Desert Solitaire* ''runs the risk of playing into authoritarian discourses it claims to challenge'' (Gersdorf, 2009: 206). An example of this is Abbey's (1968: 121) quotation: ''By society I do not mean the roar of city streets or the cultured and cultural talk of the schoolmen (reach for your revolver!) or human life in general'', which refers to a piece of Nazi propaganda that signified Nazi Germany's kneejerk reaction to modern cultural developments such as multiculturalism (Gersdorf, 2009: 207-208). Abbey's parenthetical comment: ''(reach for your revolver!)'' implies a totalitarian worldview promoting the use of violence to maintain a controlled 'nature', despite his anarchist ideology. Thus, ''Abbey's retreat into a sublime desert […] and his call for (minority) population control amounts to a celebration of the white male as the exclusive hero in the story of America''. Abbey (1968: 121) follows up his condemnation with the statement: ''I mean the society of a friend or friends or a good, friendly woman'', with this being one of his rare reminders of the family he had left behind – connoting the desert is a pro-masculine space only physically accessible to the hardy, white male. Even if Abbey does often resort to bad ecocritical practice, his environmentalism emphasises the acceptance of struggle, conflict, and challenge in heightening ecological awareness (Potts, 2015: 108). The bewildering aspects of human experience and postmodern ecology led to Potts' (2015: 109) theory that, for author-Abbey, wilderness is more important as an ideological space than ecological location as this fits into his desert anarchist narrative. Wild spaces are not equivalent to 'nature', but merely sites of absent or failed ''technocratic administration''. The numerous ways Abbey employs the desert to symbolise wilderness as a refuge from urban modernity, meanwhile being an anti-human environment, accentuate literature's role in bringing neglected environments to the forefront of public interest and ecocritical discourse – thereby awakening the ecological conscience to the contradictory state of a second-wave ecology, and urban society during the 1960s and 70s. Abbey's novel frequently uncovers this failing ''technocratic administration'' with characters and areas portrayed as wild, ''instinctual'' and therefore ''non-rational'' in the face of modern 'logic' (Potts, 2015: 109). A shining example of Abbey using metaphors and tropes to review Western society is the chapter: 'The Moon-Eyed Horse', detailing Abbey's mission to capture ''Moon Eye'' (Abbey, 1968: 172) whilst subtly discussing Moon Eye's credentials as a mythic figure of the American Southwest, as a symbol of postmodern hypocrisy. One could contend that this chapter summarises Abbey's biggest dreams and fears for his earthiesm; Moon-Eye acts as a construct of his own self-reflection that permeates his entire narrative, especially the subsequent chapter: 'Down

the River'. Comparisons between character-Abbey and Moon-Eye become apparent during Abbey's (1968: 184) dialogue with the silent horse: ''What's the matter with you, Moon-Eye? […] Are you crazy, maybe? You don't want to die out here, do you, all alone like a hermit?''. Moon-Eye avoids human contact in the same way Abbey attempted to avoid the imprisoning effects of civilisation, yet only Moon-Eye is labelled as ''crazy'' and displaying unnatural behaviour. Several Abbey scholars have spotted the similarities between Abbey and Moon-Eye, and how they, like the desert itself, stand as symbols of 1960s countercultural resistance – articulating the importance of values outside the ''logic of abundance and perpetual economic progress'' (Gersdorf, 2009: 181). Character-Abbey's addressing of Moon-Eye as a troubled ''hermit'' signifies his own realisation that Moon-Eye is, in many ways, a critical self-reflection brought to life; the desert removes both Moon-Eye's and Abbey's commercial worth whilst enabling their 'wild' characteristics to thrive, free from perpetual Western techno-economic advancement. Kaczmarek (2016: 169-170) points out that although Abbey calling Moon-Eye ''crazy'', his own ignorance and lack of preparation exemplify an irresponsibility that mirrors his flawed environmentalism, illustrating him as a man teetering on ''the brink of irrationality''. Abbey (1968: 173) even says that ''I want that horse'' for unknown reasons, highlighting the selfish desire to enslave non-human life forms that defied his idea of environmental justice, while contributing to a major issue of 1960s and 70s ecodiscourse.

Somewhat ironically, even though geographical space is a finite resource, unlike time, postmodern industries are ''obsessed with time'' without attributing much importance to the natural landscape techno-economic 'progress' hinges on; hence why Abbey (1968: 72) propounds that ''we could learn to love space as deeply as we are obsessed with time''. Moon-Eye therefore embodies author-Abbey's ''favourite melodramatic theme'' of ''the harried anarchist'' retreating into the ''desert range and liberty'' (Potts, 2015: 109). This lends weight to the argument that towards the chapter's end, the real reason Abbey abandoned his mission to re-capture Moon-Eye was not fatigue as he claims, but because he could not bring himself to bestow the very fate upon Moon-Eye he would eventually succumb to. Significantly, 'Down the River' foreshadows this: ''Newcomb, I explain, we've *got* to go back […] Because civilization needs us'' (Abbey, 1968: 226); this epiphany contrasts with Moon-Eye's societal obsolescence while free from human ownership. Moon-Eye serves as another extended metaphor to uncover Abbey's idea that although civilisation needs wilderness, wilderness does not need civilisation. Consequently, Abbey's sermon about dying in the desert masks a strange feeling of jealousy towards Moon-Eye, just as Abbey revealed his envy towards the dead man at Grandview Point (Abbey, 1968: 267). The imagined death that Abbey (1968: 267) produces for Moon-Eye is the type of death Abbey wished for himself, evidenced by the segment:

> I envy him the manner of his going: to die alone, on rock under sun at the brink of the unknown, like a wolf, like a great bird, seems to me very good fortune indeed. To die in the open, under the sky, far from the insolent interference of leech and priest […] that surely was an overwhelming stroke of rare good luck.

Abbey possibly reveres Moon-Eye as one of his mythic heroes, literally and figuratively in flight from 'civilised' captors, harking back to a time where instinct and wildness prevailed over 'reason' (Potts, 2015: 109). Even if Moon-Eye does represent a second-wave nature, a permanently spoilt environment, juxtaposing this figure with the Romantic trope of retreat allowed Abbey to warn the reader of wildness' unconquerability. Romanticism therefore forms ''a necessary part of the whole truth'', just as postmodernism does in this paradoxical ecology (Abbey, 1968: 208). Contrasting images like these shed light on the bizarre state of postmodern ecology, and the severe limitations of ecologically unconscious societies. Abbey upheld the Theoreauvian concept of wilderness as a source of regenerative vitality, adopting Thoreau's idea that ''wildness is the preservation of the world'' – therefore viewing the desert as a means of ''preventing decadence and degeneracy in Western civilisation'' (Potts, 2015: 110). Moon-Eye's abnormal behaviour, undoubtedly caused by human acts of physical and psychological cruelty, resulted in his depiction as a degenerate horse. The human's mark, literally seared onto Moon-Eye's hide in the form of a ranger's brand (Abbey, 1968: 172), corresponds with Abbey's aesthetic vision as they both illustrate discordant feelings about ruination and conservation. Having discerned the impossibility of returning to a first-wave nature, Abbey calls for humanity to preserve the remaining remnants of nature. Abbey's success in unearthing the perils of an environmentally insensitive culture is equal to *Desert Solitaire*'s failure to differentiate *bedrock* and *paradox*. Instead, Abbey gives a powerful and honest account of the muddled relationship between the individual's experience and a reconstructed 'natural' environment. The tales of Moon-Eye and Glen Canyon are especially influential in articulating Abbey's vision of Arches not just as a complex ecological environment, but as an ideological space where one can contemplate postmodern life outside a capitalist order. Considering the parallels between Abbey-as-character and his literary medium, as well as earlier literature, this serves to remind the ecocritic of the irony of nature writing: writers' projections of nature are in fact projections of themselves. Ultimately, Abbey recognises the impossibility of eradicating his own anthropocentrism – as cases like Moon-Eye and his 'earthiesm' prove – and the enigmatic task of trying to escape this dominant worldview. Notwithstanding the controversy that surrounded Abbey's work, even his bad ecocritical practice proved insightful in the sense that it echoed the unhealthy state of the 1960s collective ecological conscience – a literary tactic abiding Abbey's (1968: xi) theory that ''there is a way of being wrong which is also sometimes necessarily right''. In a similar fashion to Carson's *Silent Spring*, Abbey incorporated the corporate ''moloch'' conspiracy

(Heise, 2008: 26) into his literary landscape, with the autobiographical memoir form enabling him to express his anti-pastoral style that confronted conventional images, and therefore, reach an unorthodox understanding of postmodern ecology (Heise, 2008: 63), and the challenges it faced.

Wild Statements: Re-inhabiting Snyder's New Terrain of Consciousness in *Turtle Island*

''it would be best to consider this a continuing ''revolution of consciousness'' which will not be won by guns but by seizing the key images, myths, archetypes, eschatologies, and ecstasies so that life won't seem worth living unless one's on the transforming energy side. We must take over ''science and technology'' and release its real possibilities and powers in the service of this planet – which, after all produced us and it.''

--- Gary Snyder (1974: 101)

The astute reader may have noticed that, so far, this literary exploration of the Western 'ecological conscience' has only delved into the works of American writers. In this third and final chapter, the trend continues with a vigorous examination of Gary Snyder's poetry collection: *Turtle Island*, published in 1974. In contrast to Carson and Abbey's literature, Snyder views his work as inhabiting ''the mythopoetic interface of society, ecology, and language'', as Jim Dodge (1999: xv) reveals in his foreword to *The Gary Snyder Reader*. Although Snyder adopts the same Theoreauvian tradition of awakening the ecological conscience as Carson and Abbey, Snyder's literary ''interface'' required him to abandon the novel form in order to fulfil his ecological vision. Another key difference is despite all three writers being American, Snyder was arguably the one most ahead of his time; his time spent immersed in Native American and Oriental culture helped him realise that ''The affirmation of nature does not mean the exclusion of human civilization'' (Nordström, 1989: 87). Somewhat ironically, being a collection of postmodern literature, Snyder's *Turtle* Island's espouses the Modernist mantra of 'making it new' – applying archaic ideals to modern industrial societies to highlight how by modelling themselves on past civilisations, they can maintain their advancement in non-destructive ways. Unlike most postmodern environmental writers, Snyder viewed the re-integration of society into the natural world as vital to not just a future America, but Mother Earth's present and future health. Carson's and Abbey's narratives are fixed within one specific type of landscape – the rural countryside and the Great American desert respectively – whereas Snyder rejects the traditional regional stance that primarily concerns itself with the writer's immediate surroundings. Snyder's 'Introductory Note' to *Turtle Island* explains how the collection is titled after ''the old/new name for the continent […] based on many creation myths of the people who have been living here for millenia'' used by Native Americans instead of what we commonly know as ''North America''. In the face of America's ''arbitrary and inaccurate impositions'' on the natural landscape and its cultivators, *Turtle Island*'s ecopoetry follows natural boundaries instead, embracing the ''energy-pathways that sustain life'' on this continent of watersheds, plant zones, communities, and cultural zones. This interconnectivity – based on the idea of the Earth and cosmos sustained by a great turtle of eternity – is supported by Snyder's (1974: Introductory Note) literature, with his poetic form and syntax replicating the ecological connectivity that generates

one's very surroundings. Snyder's concept of regionalism extends itself to a national and even transnational scope, counteracting first-wave ideas of locality and community in both cultural and ecological terms. Although the critic Thomas J. Lyon regards Snyder as a ''Western poet'', he also recognises his global standpoint, ''a planetary consciousness'' (Tan, 2009: 2), reflecting on Snyder's expansion of ecological consciousness from ''Western'' to ''planetary'' modes of thought – revealing the influence of James Lovelock's 'Gaia hypothesis' on Snyder's work, developed in the late 1960s. According to Heise (2008: 24), the mythical figure of Gaia became ''readily associated with age-old images of Mother Earth'', and so, Lovelock portrayed the planet as ''a complex entity involving the Earth's biosphere, atmosphere, oceans and soil'' with a feedback system that designed an ''optimal physical and chemical environment for life on this planet''. Considering Snyder's views of the planet as a living being, he refutes the apparent resilience of nature that industries and Romantic writers endorsed; viewing this as a mere justification of the natural world's and Native American's displacement by means of industrial violence.

Snyder's (1999: 260) poetry therefore concentrates on the interactions between the environment and the individual self, employing several poetic techniques that blend together to represent what he calls the ''measured chaos'' that structures the natural world. Snyder then argues that ''consciousness, mind, imagination, *and* language are fundamentally wild''; thus, his chaotic form and syntax are meant to enact the wild ecosystems that fuel the creative poetic tradition. 'The Bath' is one of Snyder's most effective poems in conveying this 'measured chaos' and ''the mytheme of the supernatural wife'' or ''goddess of nature'' (Martin and Snyder, 2014: 20). Snyder's ecopoetry contemplates the natural world and individual body as one, drawing upon his own studies of Zen Buddhism, Oriental culture, and Occidental tribes to display the non-dichotomous nature of the ''host and guest'' relationship between person and landscape (Martin and Snyder, 2014: 21). As a narrator, 'The Bath' sees Snyder adopt a shamanistic voice that entwines two stories to transmit the power of a totally interactive landscape to the reader, detailing how the sexual intimacy and openness between father (Gary Snyder), mother (Masa), and child (Kai) mirrors a much-needed closeness with an accessible landscape. One could claim that the small scale of the poem's setting and narrative acts as a microcosm of universal 'enlightenment' – exemplified by the italicised rhetorical question: ''*is this our body?*'' (Snyder, 1974: 12) that follows the first and second stanzas, and is repeated in altered forms after each remaining stanza. Through the process of bodily, often sexual contact with Masa and Kai, Snyder (1974: 13) embraces his personal freedom and physical bond to the Earth, with an example of this arriving in the third stanza:

> The hidden place of seed

The veins net flow across the ribs, that gathers
milk and peaks up in a nipple – fits
our mouth –
The sucking milk from this our body sends through
jolts of light; the son, the father,
sharing mother's joy,

The narrator juxtaposes biological features such as ''veins'', ''ribs'', and ''mouth'' with nature-associated lexis like ''seed'' and ''flow'' to produce connected images of the body and landscape manifesting themselves in each other. The first two lines of this stanza depict Maya as a supernatural wife or personification of Gaia/Mother Earth; for Snyder, the act of writing freely resembles the ''mother's joy'' of creating and sustaining life. The sensuous thought of a ''double-mirror world of wombs in wombs'' reflects the spontaneity and endless possibilities of a wild and ecologically sensitive conscience, describing how the ''veins net flow across the ribs'' connotes that to tap into one's physical connection with the environment is to tap into the governing life forces that nourish the human imagination. Lavazzi (1989: 41) comments how the ''double-mirror'' suggests the ''reflection of a reflection'' and ''the elusiveness of identity'' as the narrator gradually dematerialises the 'self' whilst immersing the reader in a bodily experience of nature. Snyder's contact with Maya's and Kai's motions, curves, and arches mimics his own following of the landscape's natural boundaries – thereby eradicating any sense of falseness, artificiality, or elitism that may come with any attempt to present the unpresentable aspects of the 'wild' mind, and the 'wild' terrain we inhabit. Carlson (2012: 172) rightly points out 'The Bath' is therefore a celebration of the erotic body; Snyder initially tests the reader's resolve to deflect their attentions away from human concerns that may obtrude their perception of the more-than-human world. Snyder's conjoining of sexual openness and unruly poetic structure encourages the reader to abandon pre-conceived notions of person and landscape as a dichotomous and closed relationship. For instance, Snyder (1974: 12) quickly affirms his eroticism in the first stanza by employing a facsimile of baby talk: ''– his eye-sting fear –'' and child-like language such as: '' Laughing'', ''jumping'', and ''flinging arms around'' to deflect connotations of incest (Carlson, 2012: 172) as the narrator washes Kai:

the soapy hand feeling
through and around the globes and curves of his body
up in the crotch,

These word choices arouse an impression of joy and humour that can transcend the poetic tension that a reader who is uncomfortable with open eroticism and natural intimacy may feel. For Snyder (1999: 261), stripping the physical self is akin to shedding the individual ego, and thus, exposing oneself to the elements is a necessary part of controlling what he calls ''the dark imagination'', of averting the ''shame'', embarrassment'', and ''fear'' one's true nature carries. Although Snyder's innocent use of language poses the risk of actually embodying child-like innocence (Carlson, 2012: 173), he manages to regain a more mature celebratory tone by continuing towards the ''grail'' of Maya's ''curving vulva arch'' (Snyder, 1974: 13). The delineation of ''curving vulva'' as ''grail'' assigns a holiness to the supernatural woman that reinforces the poem's focus on the transcendent powers of the erotic body and nature to permeate language, and the cultures that influence language.

Lavazzi (1989: 41) offers some insight into how Snyder's (1974: 13) metaphors bind with a chaotic form that allows his ecological vision to leap from representational to abstract, incorporating blank spaces and caesurae in his imagery to produce certain rhythms and sounds that heighten the sophistication of his ideas in a way language cannot achieve. The segment:

a soapy tickle a hand of grail
The gates of Awe

is one instance where the narratorial voice gives way to the idea; evoking an impression of time needed for the body and mind to assimilate the natural, chaotic powers concealed by the reader's ecological unconsciousness. These blank spaces are possibly more important than a typical caesura in bridging Snyder's metaphoric language with his purely abstract imagery (Lavazzi, 1989; 41), fused together with indented lines and perceptive shifts to create an open, organic form that reproduces the 'measured chaos' of the wilderness and human experience. Consequently, as the poem progresses, the speaker's voice goes from conveying the immersive experience to *being* the experience, thereby containing any egocentric voices (Carlson, 2012: 172). A key feature of 'The Bath' that illustrates this heightened awareness is the transformation of Snyder's (1974: 12-13) rhetorical question from: ''*is this our body?*'' into the epiphany: ''*this is our body*'' roughly mid-way through the poem, stressed further by the change in punctuation from question mark to full-stop as the phrase is adapted. This uncovers how Snyder shifts from questioning to asserting his role as an ''intermediary between the human and the more-than-human other'' (Kerber, 2002: 40), an ecological seer. The shaman thereby acknowledges the body becomes the subject of unmediated experience, echoing Abram's (1997: 46) sentiment that

> To acknowledge that ''I am this body'' is not to reduce the mystery of my yearnings and fluid thoughts to a set of mechanisms, or my ''self'' to a determinate robot. Rather it is to affirm the uncanniness of this physical form […] the boundaries of a living body are open and indeterminate; more like membranes than barriers; they define a surface of metamorphosis and exchange.

Ecocritics should recognise that, as Murray (2000: 10) does in his doctoral thesis, this phenomenological aspect of sensorial experience relates to postmodern visions of organisms that consider humans as parasites, or organs of the ''super-organism'', Earth, that arose from Gaia hypothesis studies. Snyder's mystical use of language frequently plays with this concept, subverting harmful Romantic conventions of ecoliterature by constructing land as all-powerful woman (to be valued rather than raped or seized) that nurtures rather than serves civilisation, as it does in Judeo-Christian belief. Moreover, the interplay between Snyder, Maya, and Kai brings the host-guest relationship between person and world to the poem's forefront, destabilising Western ideologies of a dichotomous and irrational ecology where man remains separate from, and superior to, a primitive wilderness. Another passage in 'The Bath' that sheds light on Snyder's (1974: 13) ideals of nature arrives in the fourth stanza:

> In flows that lifted with the same joys forces
> as his nursing Masa later,
> playing with her breast,
> Or me within her,
> Or him emerging,
> *this is our body.*

These last two lines utilises a double entendre that is not just sexually suggestive, but talks about the narrator's self-emergence as someone remade or reborn by Gaia, just as his son was conceived by Maya. The segments: ''me within her'' and ''him emerging'' imply the process of sexual intercourse happening in a manner that connotes the shaman's rebirth as well as the creation of new life, strengthening Buddhist analyses of Gaia as a metaphor for totality and transcendence (Tan, 2009: 12). Snyder's free verse and open form align themselves with the notion that the creative poetic tradition, and the wilderness that fuels it, both hinge on the organic spontaneity that comes with one's experience of nature absent of artificial restrictions and modifications. Snyder therefore

amends the nature-as-woman metaphor in a radical way that ends up constituting new ground; Woods (2009: 8) discusses how the discursive nature of metaphor disturbs established networks of meaning and transgresses fixed categories, and consequently ''destroys an order only to invent a new one''. Similar to how the poem's shamanistic voice transcends the 'self' by fusing the physical body with the Earth, Snyder's open poetic form is liberated from the anachronistic regimes of metre, rhyme, and structure – meaning that the mind is freed from the literary doctrines of writers and critics before him. Contrary to second-wave notions of a Baudrillardian, indiscernible wilderness, Snyder's ecopoetics show how the wild remains accessible. In a similar vein to Abbey, Snyder unearths how true 'nature' can be encountered in 'frontier' situations where civilisation and wilderness meet, like how the wild imagination can fulfil its true potential when unhinged from dated literary models. Paige Tovey (2013: 131), who studied Snyder from a Romantic angle, found his work carried the complex characteristic of being ''infinite'' and ''finite'' simultaneously, with his narratives often expanding in both scale and scope as they progress. According to Carlson (2012: 173), the passage:

> And then turn over,
>
> murmuring gossip of the grasses,
>
> talking firewood,

alludes to some of Snyder's (1974: 13-14) predecessors, acting as an ''invocation of Whitman and Thoreau in the grasses and firewood''. The fact that these allusions follow the instruction: ''turn over'' create the paradoxical notion of reversing back in time to expand the ecological consciousness – invoking previous ideologies that, in Snyder's view, remained as true as they were back then. The act of physically turning over to listen to the grass and firewood is like turning the page of Snyder's poetry. As the poem's figures come to inhabit non-human consciousness, Snyder's ''gossip'' with Whitman and Thoreau generates external analepsis – flashing back to a time before the narrative started – that only comes with turning the page forwards, rather than backwards. In doing so, Snyder reminds the reader that the natural world is both timeless and limitless, yet at the same time, restricted to one's unmediated experience. Having drawn upon Lovelock's Gaia theory, Snyder's organic poetic form embodies how environmental awareness must reach outwards from the local and towards the universal cosmos, just as the narrator relates one's place-centredness to a global network of ecosystems.

In this aspect, one could say that Snyder's openness, and appreciation of postmodern localities, is heavily influenced by his association with the 'Beat Generation' that became part of the San Francisco Renaissance during the 1950s and 60s, who sought to interrogate the politics and culture of modern American society through literature (Gray, 2006: x-xii). Snyder viewed the Beat Generation as furthering a tradition engendering ''values of community, love and freedom'', with his approaches to poetry rooted in the inherent implications and possibilities of freedom (Tovey, 2013: 114). As Snyder (1999: 168) said himself, he intends ''to investigate the meaning of *wild* and how it connects with *free*''. Snyder then states that to be truly free, one must accept the basic human condition as being ''painful, impermanent, open'', and ''imperfect'' – traits embraced by the Beat movement – as freedom would not exist in a fixed, ordered universe. Accounting for this philosophical mode of expression, it becomes very impactful to contrast the lawless order of the 'wild' with the new world disorder of postmodern Western society, and how this is manifested in postmodern ecopoetry. Placed alongside new literary teachings, 1960s and 70s green studies – especially in the U.S. – began to abandon aesthetic views of nature, instead imagining a kind of ''depth ecology'' (Snyder, 1999: 209) capable of exploring the dark and unfamiliar sides of nature within both rural and urban locales, and how these aspects can be represented in literature. Regarding environmental poetry however, writers and ecocritics have recently accepted the troubles of discussing what exactly does constitute 'ecopoetics' since interpretations of this literary sphere can vary greatly – from making and studying pastoral poetry to deep ecology, environmental justice, and animal consciousness (Greenberg, 2014: 27). Jonathan Skinner, the poet and scholar who popularised the term, therefore concludes that 'ecopoetics' may be more helpful as ''a form of site-specificity'' that shifts the focus from themes to topoi, tropes, and the study of life processes (Greenberg, 2014: 27). Snyder's (1999: 168-169) *Practice of the Wild* testifies the wild's essential function in the ''ordering of impermanence'' that, ultimately, is the essence of nature and individual experience. The *Practice* also combats the idea of the 'wild' being associated with disorder and violence in 'civilised' societies, - Snyder does well to remind us that this applies to European and Asian communities, consequently evading charges of anti-American bias even if he does place more blame on Western civilisation. Contrary to the calm, sagacious quality of Snyder's tone and language in 'The Bath', some of his other work assumes a didactic role that directly confronts major geopolitical issues, to the extent that it sacrifices much of its poetic majesty. Nevertheless, this is just one literary dilemma that made *Turtle Island* Snyder's most critically acclaimed, yet controversial collection. Snyder's shifting between these didactic and sage-like voices lends an ambiguous quality to his ecopoetry that makes it difficult for any scholar to decide whether *Turtle Island* projects a

pessimistic or optimistic outlook for the future. In this case, for Snyder, didacticism is required for conveying urgent messages that shed a negative light on the 'civilised' world.

'Mother Earth: Her Whales' is a prime example that balances poetry and polemic together in order to uncover ''the anaerobic fuels of the dark imagination'' – shame, grief, embarrassment, and fear (Snyder, 1999: 261). The chosen word: ''anaerobic'' connotes the opposite of rich interconnectivity, the industrial mentality of needing to consume the very landscape it stands upon to satiate its material hunger – much like the short-term process of anaerobic respiration (not requiring oxygen for respiration). Snyder's didacticism therefore prioritises the topic of ''moral degeneration'' over other ecological concerns, ''manifesting itself as physical damage within the environment'' (Tan, 2009: 193). The poem's fragmented and loose structure reflects the disconnection between modern society and its surroundings, and the common belief that the fates of humanity and the more-than-human world are independent of each other (Snyder, 2004: 21). This is exhibited by Snyder's (1974: 47) passage:

> The whales turn and glisten, plunge
> and sound and rise again,
> Hanging over subtly darkening deeps
> Flowing like breathing planets
> in the sparkling whorls of
> living light –
> And Japan quibbles for words on
> what kinds of whales they can kill?

The various distinctions between these two stanzas highlight Snyder's (1999: 209) exploration of a ''depth ecology'' that not only advocates equal rights for humans and non-humans, but exposes the dark imagination of man's illusory power. The 'Deep Ecology' concept was introduced by the Norwegian philosopher and mountaineer, Arne Naess, in his 1973 article: 'The Shallow and the Deep, Long-Range Ecology Movement' (Messersmith-Glavin, 2011). This led to the 'Deep Ecology' movement that combatted the anthropocentric outlook that placed humanity over nature, and alternatively, proposed humans are merely members of the biotic community. By the same token, 'Mother Earth: Her Whales' is a mythopoetic interrogation of the 1960s and 70s environmental unconsciousness that spread its way worldwide from the effects of Western industrial globalisation. For example, the fourth stanza uses the simile of ''whales'' being

> like breathing planets

in the sparkling whorls of
living light –

to project his image of the whale as something like the mythic ''great turtle or serpent-of-eternity'' (Snyder, 1974: Introductory Note) that is believed to sustain the Earth, and even the cosmos. Timelessness is conveyed by the ''flowing'' movement between verses and the images of the ''whales'' to ''breathing planets'', ''sparkling whorls'', and ''living light'' – as if Planet Earth is suspended in the ''darkening deeps'' of the Milky Way, just as the whales are kept afloat by the ''sparkling'' ocean, and the inhabited land is held up by the whale-of-eternity. Comprehending the universal condition of nature is to recognise the human self as a basic condition equal to to non-human forms, thus, this metaphor emphasises the analogous individual transformation and expansion of consciousness that the Deep Ecology movement advocates (Buell, 2005: 111). Unlike the other stanzas (apart from the final stanza), this stanza is entirely indented, giving the impression of the poetic segment floating in the middle of the page's blank space like a whale in the sea, or Earth held aloft by the unseen forces of outer space. A great significance is consequently attached to this poetic segment; its structure and metaphors are binded to each other in a way that lets the stanza exist in its own measured disorder, just as the liberated mind exists on the page, mimicking the natural world's chaotic order. Snyder (1974: 47) then juxtaposes the whale metaphor with the following rhetorical question:

And Japan quibbles for words on
what kinds of whales they can kill?

to parody the modern interpretation of the historic hunter-gatherer figure, depicting Japan as a whale/world destroyer in its pursuit of 'progress', and ironically, an architect of its own eventual self-destruction. The narrator's satire is foregrounded by the shrewd contrast between the verbs: ''quibbles'' and ''kill''; the former verb trivialises the impact of the latter verb by suggesting it is only morally acceptable to kill certain ''kinds of whales''. Snyder attempts to mirror the sort of discourse that would be taking place between these modern 'hunters' and 'gatherers', mocking certain aspects of 1970s ecodiscourse – such as sustainability – that justify the murder of less 'valuable' members of the biotic community. This corresponds with Snyder's (2004: 21) statement that ''A society that treats its natural surroundings in a harsh and exploitative way will do much the same with ''other'' people'', proven by the treatment of Native cultures and Turtle Island by the American government.

Conjured feelings of moral corruption are heightened by Snyder's (1974: 47) scolding critique of Japan as ''A once-great Buddhist nation'' that now

> dribbles methyl mercury
> like gonorrhea
> in the sea.

The likening of an industrial substance to ''gonorrhea'', a sexually transmitted disease, universalises the Western trope of the white man raping Mother Earth, stripping the non-human world of its purity and liberty. Snyder's application of supposedly Western tropes to a modern Asian civilisation conveys the message that a modern Asian civilisation, a ''once-great Buddhist nation'', is barely distinguishable from the West in its regard of the sanctity of wilderness.

By subverting traditional tropes and images such as these, the narrator unveils several ways in which animals speak to people through the imagination, manifesting themselves through our interpretation of them – as Snyder says in an interview with Jonathan White (2016: 140): ''Our art is full of animal and plant motifs''. Even when the natural landscape and civilisation appear to be divided, literature can illustrate the subtle ways in which humans cannot surpass their connections to non-human life forces. The short and fragmented character of the first three stanzas, for instance, initially seem to exhibit the separate fates of industrial societies and the natural world. However, each stanza's beginning line connotes an expansion in scope: ''An owl winks the shadows'', followed by ''The grasses working in the sun'' which leads to the ''delusion'' of ''Brazil'' (Snyder, 1974: 47). Here, Snyder's use of poetic structure is deliberately designed to contradict the fallacy of a modern civilisation capable of exploiting the landscape without suffering the consequences, and ultimately, living separately to or *above* nature. The first stanza hints at this environmental issue's severity and scope with images of vulnerable animals alerted to danger – an owl ''in the shadows''; a lizard ''on tiptoe, breathing hard'', and a male sparrow stretching up his neck, surveying the horizon. These images foreshadow the imminent ecological catastrophe postmodern nature enthusiasts feared so greatly, as if they had seen a predator lurking in the distance, a great evil threatening to disturb their peace. Recurring motifs like these do not just evoke but stress the ''evils'' or abnormalities ''associated with the dystopian situation'' (Nordström, 1989: 120) of destroying the natural landscape. Snyder lambasts the ''delusion called ''Brazil'' for this outdated mindset that dominated

the environmental conscience, exposing the robotic phrase: ''sovereign use of Natural Resources'' as a euphemism that glosses over the grim reality of reaping the world's wildlife in exchange of monetary profit, with no regard to the ecological devastation this would cause or non-human welfare. The fate of Brazil's plants,

> The living actual people of the jungle
> sold and tortured –

bears similarities with that of Turtle Island's Native inhabitants when it was ''taken by invaders'' from the ''robot nations'' (Snyder, 1974: 47-48), of primarily Anglo-American communities that sought to colonise the wild terrain as an image of industrial America, renaming the land as ''North America''. Crucially, Snyder's elliptical mode gives prominence to the concept of emptiness in postmodern ecology; the unoccupied spaces on the page and incomplete imagery indicate much of nature's absence. The omission of language symbolises and intensifies the loss of landscape and, to an extent, the loss of self-identity, with frequent structural breaks manifesting the physical damage dealt to Earth. In this case, the mid-verse line: ''sold and tortured –'' (Snyder, 1974: 47) employs a hyphen in place of omitted words or redundant language, underlining the ''disjunctive nature of these intralinear relationships'' in an expressible manner whereby, ironically, the non-appearance of spoken language represents nature's inexpressible impermanence (Norton and Snyder, 1987: 49-50). Poetic techniques can mirror the landscape that inspires them, just as the hyphen – an example of Snyder's elliptical mode – manages to reflect the conflict between modern Western society and nature, and more importantly, reveal how the loss of landscape results in the loss of language. Snyder (1974: 47) follows up this philosophical stance with the line:

> And a robot in a suit who peddles a delusion called ''Brazil''
> can speak for *them*?

in order to blame scientific culture for much of the environmental damaged caused, ridiculing scientific organisations for spewing their pro-environment rhetoric whilst failing to recognise their own part in this loss of language. Snyder would agree with Abram's (1997: 40-41) analysis of the Western ecological conscience and its objectivity:

> The life-world is thus peripherally present in any thought or activity we undertake. Yet whenever we attempt to *explain* this world conceptually, we seem to forget our active participation within it. Striving to represent the world, we inevitably forfeit its direct

> presence […] the assumption of objectivity had led to […] a nearly complete forgetting of this living dimension in which all our endeavors are rooted.

Although Snyder's ecopoetry, at times, borders between poetry and prose, one could argue that these more didactic poems were needed to awaken 1960s and 70s scientific culture to the ironies of its objectivity. Snyder intended to help steer postmodern discourse in the right direction, showing industries how our 'rationalism' is rooted in the individual's spontaneous experience of the world – charged with subjectivity, emotional, and initiative content (Abram, 1997: 34). Snyder's depiction of this representative individual as a peddling, delusional ''robot in a suit'' counters his poetry's organised chaos, with the scientist's ignorance of non-scientific nuances meaning they cannot succeed in becoming a pure spectator of the Earth; he/she is infatuated with the sci-fi fantasy of going *beyond* the wilderness, and therefore beyond their natural selves. Yet, Abram (1997: 33) observes the scientist's concepts and theories ''borrow aspects of their character and texture from his [or her] untheorized, spontaneously lived experience''. In the face of science's failure to comprehend the non-objectivity and irrationality of natural phenomena, Snyder believes second-wave ecopoetry relies on poetic form to secure ''a plot where the fruitful decay of order and intentions may occur'' (Elder, 1996: 215).

Even though Snyder's subject matter and historical awareness establish the polarity between the wilderness and an expanding civilisation (Nordström, 1989: 81), the motifs and topics of his 'wild writing' subtly remind the reader of one's perpetual connectedness with their immediate surroundings and the global ecosystem. Historical allusions in Snyder's ecopoetry reinforce nature's sense of impermanence and timelessness, with the wilderness' disappearance throughout human history equating to a diminished ecological consciousness (Nordström, 1989: 104), coinciding with an ever-increasing global population. This is exemplified further in 'Mother Earth: Her Whales' when Snyder (1974: 48) discusses wildlife's displacement in China:

> Ah China, where are the tigers, the wild boars,
> the monkeys,
> like the snows of yesteryear
> Gone in a mist, a flash, and the dry hard ground
> Is parking space for fifty thousand trucks.
> IS man most precious of all things?

When tracing natural history, it becomes clear human presence is unavoidable; Snyder harks back to a previous iteration of ''China'' divided by natural basins rather than man-made borders, where

wildlife was not expelled to make room for communities and their facilities. A deep reading of this passage demands some knowledge of both natural and human history; the observant reader may recognise Snyder's old-world vision being echoed and broken by the image of delicate earth being converted into ''dry hard ground'' for ''parking space for fifty thousand trucks''. Snyder manages to reproduce this act of forced displacement, and the harmful features of an anthropocentric mindset, by clashing his descriptions of a bygone and present China together. The speaker's calm tone and unstressed language when asking ''where are the tigers, […] Gone in a mist, a flash'' is substituted by harsher lexis like ''dry'', ''hard'' and ''ground'', making clever use of plosives and stressed syllables to generate sounds of the natural world being violently disfigured. The white space surrounding ''the monkeys'' and ''like the snows of yesteryear'' contribute to Snyder's eco-Buddhist concepts of emptiness and openness, manipulating the physical space of the page to represent that which has disappeared in ''a flash'' – isolating the ''monkeys'' and ''snows of yesterday'' in a void of nothingness. The 'openness' of Snyder's poetic form juxtaposes with his didacticism to combat not just the rigid mentality of industrial societies, but also the inflexible regulations and structures of first-wave poetics. Ayako Takahashi (2002: 315) comments that Snyder's worldview and ecological conscience ''leads to a new definition of humanism and of democracy'', representing a transition from human-centredness to a common biocentric perspective. Opposed to Snyder's philosophy, the hierarchical relationship between civilisation and wilderness amounts to ''a radical form of de-humanism'' that not only blocks public awareness of animal rights (Takahashi, 2002: 315), but represents everything Snyder admires about the world ''Gone in a mist, a flash''. The unavoidable reliance on the natural environment for one's biological and spiritual identity has therefore led to ecocritics like Buell (2005: 27) defining 'nature writing' as ''not a stable condition, but a dynamic reaction to the capitalist ecosocial order''. Buell's statement manages to provide a succinct explanation as to why environmental literature has moved from exploring a Romantic first-wave nature to a postmodern second-wave nature. Like the natural environment, the collective ecological conscience has become more complex and in-depth as societies have developed – especially since the dawn of the Industrial Age. Nature's increasing complexity has subconsciously blurred one's biological and spiritual identity, with the stripping of wilderness leaving individuals feeling lost in an 'empty' landscape – resulting in many people migrating elsewhere for a sense of belonging. Snyder (1974: 48) pays attention to the environmental injustice towards non-human and Native communities in both Occidental and Oriental countries, aiming most of his criticism at the capitalist mode of production that formed these so-called ''robot nations''. Snyder's inclusion of Japan and China in this category reaffirms his faith in Zen Buddhism and the Han Chan dynasty poems – two of the major influences on his work and lifestyle, according to most prominent Snyder scholars.

Towards the poem's end, one of Snyder's most powerful images in *Turtle Island* arrives, one that symbolises of his ''depth ecology'' (Snyder, 1999: 209) – shedding light on the postmodern transition from a 'shallow ecology' to a 'deep ecology' that uses the uglier side of nature to interrogate the dark imagination of the 1960s and 70s ecological conscience. Still adopting a critical voice, Snyder (1974: 48) proclaims how

> The robots argue how to parcel out our Mother Earth
> To last a little longer
> like vultures flapping
> Belching, gurgling,
> Near a dying Doe.

Reading this segment alongside Snyder's prose on deep ecology unveils a tale of insatiable appetite, employing the simile ''like vultures flapping […] near a dying Doe'' to depict ''the head-heavy power-hungry politic scientist'' as someone who cares more about statistics and 'progress' than environmental wellbeing. Snyder's negative metaphors underline a darker foresight into the Earth's future, portraying the planet as a ''dying Doe'' being circled by the ''vultures'' of bureaucratic society that, despite knowing Earth is on the verge of collapse, refuse to control their craving for natural resources and profit. This symbolising of Earth being plundered is continued by the passage:

> ''In yonder field a slain knight lies –
> We'll fly to him and eat his eyes […]
> down.''

contrasting the poignant image of a heavy, iron-clad ''slain knight'' with the ravens' elusive yet ruthless behaviour, hidden from plain sight yet wanting to ''eat his eyes''. According to Salavorra (2013: 60), these lines derive from a seventeenth-century ballad called 'The Three Ravens', bemoaning a lack of honour and respect for 'other' representatives of the biotic community. Snyder's incorporation of deep thinking alongside an old folktale brings his political implications to a full circle, travelling back in time to unearth flashes of insight from old literature that would bring 'new' knowledge to modern society. Rather than viewing the ''slain knight'' as the Earth itself, as Salavorra (2013: 60) does, the reader could be persuaded to interpret this allegory differently; one could easily see the slain knight as a perverse representation of the ''power-hungry politic scientist'' (Snyder, 1974: 48) having been defeated fighting to conquer the world, to found a new global

kingdom. Yet one may view the disturbing act of a ''slain knight'' having his eyes eaten out as a Shakespearean twist of irony – almost an act of karmic justice as during the knight/political scientist's quest, he failed to physically *see* the harm brought upon the non-human realms, thereby suggesting his eyes' redundancy. This distortion would grant the reader access to a sort of mirror world beyond the fictional knight's comprehension, where his attack on the 'Other' would result in him losing, rather than gaining, his honour and respect as both a knight and living member of the biotic community.

Snyder's fallen figure is not a hero like he would have been in the old tales, but a *villain* donning an iron-clad disguise, tricked into thinking he could master the non-human life world by his own ''head-heavy'', egotistical attitudes. This explanation would help end Snyder's message in a much more powerful and effective manner, just before the poem's final stanza – producing an alarming metaphor of modern civilisation's eventual demise, brought about by its own short-term vision. *Turtle Island*'s lengthiest poem ends in the same vein in which it began (Snyder, 1974: 49), meditating on the whales

> Flowing like breathing planets
>
> In the sparkling whorls
>
> Of living light.

This generates a circular structure that symbolises the cyclical nature of the life processes that inform one's individual's experience of nature. William S. Lynn (1998: 289) writes that the recurring motifs of 'totem animals' like vultures and whales – beings that are emblematic of Snyder's ecopoetry – frequently foreground the moral valuation of non-humans. Lynn elaborates on this central idea by stating how this moral valuation destabilises the ''routine view of animals as resources, as instrumental means to human ends''. Ending the poem with what is arguably Snyder's most artful *Turtle Island* metaphor expresses what the Australian philosopher, Warwick Fox, called ''the central intuition of deep ecology'' – the idea of there being no ''ontological divide in the field of existence […] we perceive boundaries, we fall short of deep ecological consciousness'' (Messersmith-Glavin, 2011). The final stanza escapes the boundaries of poetic convention, just as Snyder's geopolitical worldview ultimately liberates itself from modern civilisation's artificial boundaries and industrial violence. To escape these limitations is to embrace the intricacies between non-human life

forms, helping the environmental counterculture to envision a postmodern society capable of accepting its own temporality, and therefore, the futility of trying to transcend natural order. Two Snyder scholars, Hwa Yol Jung and Petee Jung (1990: 77), assert Snyder's ''ecopiety'' is a virtue that promotes society's ''moral recognition and affirmation'' of their coexistence with non-human life forms and other people. Jung and Jung certify Snyder's role as a spokesperson for the unrepresented realms of nature, describing how the ecopoet ''hears'' and ''obeys'' the ecological chain of Being, the ''voice of nature'' manifested as whale song. Imagining the whales ''plunge and/Sound, and rise again'', Snyder (1974: 49) reveals how animals permeate the human imagination, with his ability to translate this impermanence into poetry enabling him to, as the whales do in this stanza, sing the universe as a ''vast breathing body – breathing in the sense of living or being'' (Jung and Jung, 1990: 77-78). A conscious expansion from Earth to ''the sparkling whorls/Of living light'' (Snyder, 1974: 49), to the unknown depths of the universe, is a consequence of 'enlightenment' in Snyder's ecopoetry; like this poem, his work encourages mental growth as one comprehends an ever-widening landscape. Snyder isolates the lines: 'In the sparkling whorls'' and ''Of living light'' to illuminate their heightened significance, with the vacated space between the lines providing as much linkage between the stanza's meanings and metaphors as his utterances, just as the natural world relies equally on visible and unseen, unrepresentable forces. For Snyder, basking in this ''living light'' is to acknowledge the ''logic of poetry'' as ''not merely an aesthetic or formal construct but a special access to an area of important truths'' (Altieri, 1976: 761). Snyder's elliptical mode therefore achieves far more than representing the complexities of a postmodern ecology through the poem's own creative processes, also providing a window into the true mysteries of nature, unseen and unquantifiable by industries and organisations.

In his discussion of Snyder's ecopoetic way, Tan (2009: 1-2) identifies Snyder's work as falling into two modes: ''lyrical'' and ''mythical'', with the former being grounded in his Oriental studies, and the latter deriving from his fascination with American Indian oral culture. Snyder's ecopoetry and ecopiety makes heavy use of the 'light' gathered from his engagement with Chinese literature, landscape scroll paintings, and Zen Buddhism. Despite Snyder's appraisal of science's merits in helping to *heal* rather than *restore* the natural environment, most of his writing indicates his rejection of an Enlightenment modernity promising a new age – free from social strife, natural and material want – redesigned according to 'reason' through means of science, technology, and economics (Zimmerman, 1994: 58). However, in the search for this 'light', Snyder immerses himself in spatial forms of landscape poetry and art to sculpt his own ecological vision – one that, as Nordström (1989: 118) notes, moves toward a post-industrial outlook where the destructive

elements of modern societies have been eliminated, or at least greatly reduced. Snyder therefore transfers the implied values of Chinese landscape scroll paintings onto the page's blank space, incorporating Zen Buddhist principles in his work to forge a progressive environmental consciousness that fuses historical and future ideas together. Japanese Zen is said to have gathered a great deal of attention in the 1970s, more so than Chinese poetry (Tan, 2009: 21); its emphasis on spirituality was largely seen as an antidote to the oppressive behaviour of materialistic, industrial societies that discriminated non-conforming individuals. For example, the San Francisco Zen Centre was established in 1962 – the same year as *Silent Spring*'s publication – as part of an effort to accommodate the rising number of West Coast Beats wanting to learn more about Japanese Zen and other Asian traditions (Gray, 2006: 24). Both Japanese Zen and environmentalism share 'radical' views that, for many, offer a lifestyle beyond what Snyder saw as the ''mass ego'' of class-structured civilized society. To transcend the ego is to go beyond society as well, and 'beyond' there lies the unconscious that, outwardly, is equivalent to the wilderness (Nordström, 1989: 121). Having lived in Japan from 1956 to 1968 to devote himself to his Zen Buddhism studies, Snyder discovered the non-violent attitude Buddhists held towards all sentient beings was vital to his philosophy. Snyder believed that, unlike the materialist, the Buddhist is mainly interested in liberation – the *attachment* to wealth is what blocks one's path to liberation, not wealth itself (Wall, 1994: 194). Wall summarises this Buddhist concept nicely by mentioning how the ownership and consumption is ''a means to an end'', yet Buddhist economics looks to attain spiritual happiness with the minimum means. In terms of literature, a great quantity of Snyder's ecopoetry blends Japanese Zen with the aesthetic values of ancient Chinese art to transcend beyond the conceptualisations of nature imposed by a shared anthropocentricism. The Poetry Foundation (2009) describes how Snyder's accessible style is drawn from examples of Japanese haiku and Chinese verse, subsequently forming an ecopoetics that is mostly ''direct, concrete, non-Romantic, and ecological'' – drawing on oral traditions to communicate his experiences of a second-wave ecology without relegating either nature or civilisation to a subordinate position. 'The Uses of Light' possesses a sagacious quality that most scholars attribute to the ''Tao-Chan mountain spirit'' of Han Shan – a mysterious Chinese hermit-poet of the Tang Dynasty whose name became synonymous with 'Cold Mountain', his home that symbolised a nature-Chan world of peace, transcendence, and enlightenment (Tan, 2009: 2). Historical documents dictate that Han Shan inscribed his many poems onto rock faces, drawing lyrical power from his immediate surroundings as Snyder does in *Turtle Island*. Notwithstanding that 'The Uses of Light' abandons any sense of dramatic urgency – also witnessed in 'The Bath' – Snyder's shift in focus to ''primarily meditative lyric mode'' (Altieri, 1976: 762) enables him to maintain a performative aspect to his poetry, subtly ushering the reader into his own experience of the

landscape like an entrancing ritual. This is one of the few pieces in *Turtle Island* that adheres to poetic conventions which debatably go against the 'measured chaos' of his writing; making use of specific rhyme schemes, sound patterns, and a first-person perspective. A broken two-line stanza consisting of only seven syllables is employed to begin the poem:

> It warms my bones
>
> say the stones

instantly making Snyder's (1974: 39) account of nature accessible and relatable to his intended audience, thereby introducing the lyrical self as an intermediary between the narrator and the natural world. Snyder's juxtaposition of the personal pronoun: ''my'' with the rhyming couplet: ''bones'' and ''stones'' emanates a story-like atmosphere that encourages the verse to be performed as an incantation or song rather than as a spoken piece. The division between the two lines, however, wards off any danger of the literary landscape becoming subservient to the narrator's personal feelings and actions, separating the lines: ''say the stones'' and ''It warms my bones'' to accentuate how this felt experience is sculpted by unmediated, natural encounters. Giving voices to all sentient beings allows Snyder to place the natural world itself as the poem's central character, one that almost teaches the narrator how to resonate with the non-human life world by speaking for the 'Other', reflecting on Snyder's own environmental education. The characterisation of natural features like ''the stones'' grants the poem a sense of magical realism that arises not just from the narrator's physical immersion into the landscape, but the human imagination being permeated by the outside geographical world. Thus, Snyder sketches the natural world as a model for guidance towards a more harmonious and more fulfilling lifestyle. In the next stanza, Snyder (1974: 39) internalises this 'light' when he suggests that: ''I take it into me and grow'' then connects his interior nature to the external nature with the line: ''Say the trees'' – reinforcing the notion of 'enlightenment' being attained by transcending the ego and becoming wholly connected to the Gaia-like network. Although Snyder's anthropomorphising of the non-human threatens to undo his progression towards a biocentric conscience, he, unlike many environmental thinkers, attributes human characteristics to ''the stones'' not as a subconscious habit – like Abbey – but as a deliberate literary tactic to create a dual discourse that underpins his function as mediator between two realms. Snyder's intention here is to clear away all ''subjective intentions, habits, and fixed or preconceived ideas'' because he deems this as a critical component to enlightenment (Kerber, 2002: 10). The oral qualities of Snyder's ecopoetry convey his celebration of a natural order, and create the impression his literary landscape needs to be sung into existence, much like the stories of the Distant

Time or Dreamtime. This ties in with the universal topic of stories, like rhymed poems and songs, readily incorporating themselves into our felt experience; the shifts of action echo and resonate our own encounters (Abram, 1997: 120). 'The Uses of Light' embraces a poetic structure formed by rhythmic and acoustic patterns – as songs and chants are made – with its irregular order acting as a celebration of the spontaneity that comes with a creative poetic tradition inspired by diverse yet environmentally connected cultural sources. Abram extends this idea by comparing the living body to a literary form, claiming both physical forms ''can easily assimilate other dynamic or eventful processes, like the unfolding of a story''. Snyder's 'measured chaos' conveys knowledge about life forms that imaginatively speak to him, thereby casting them as fully animated entities capable of ''personlike adventures and experiences''. Snyder consequently sheds light on how new ways of ecological thinking can permeate the artificial boundaries that separate the human body and non-human world. The displacement of the shaman's physical presence by a talking landscape reinforces each being's relation to the biotic community, enchanting the natural environment with magical realism to invoke a type of 'deep reading', or the narrator's mining for the 'deep structure' behind environmental discourse (Tan, 2009: 6).

Snyder's tracing of this 'light' as something both tangible and abstract stresses a paradox of nature that echoes his eco-Buddhist philosophy; he provides an aesthetic and spiritual platform for the deconstruction of the 'self' in line with a new nature. Although Snyder's deconstruction of 'nature' teaches of ''emptiness awareness'', it also emphasises the *wholeness* and interdependence that arise through a continual deconstructive effort on both the creative writer's and reader's part. (Kerber, 2002: 18) According to Tan's (2009: 9) summary of Snyder's dual discourse, the ''spiritual discourse'' follows the poet's spiritual quest, whereas the ''aesthetic discourse'' entails a diversity of incorporated cultural sources – corresponding with Snyder's new biodiverse, regional worldview of a landscape organised by natural boundaries such as flood plains, mountain ranges, and cultural zones. Notwithstanding this dual discourse, *Turtle Island* ironically adopts its non-duality from Han Shan's poetry to erase arbitrary impositions on the land by following natural boundaries (Tan, 2009: 192). The poem's conglomeration of various cultural sources therefore reflects the freedom that comes with being unhindered by imposed borders and regulations, and so, portrays the enriching of language and knowledge that arrives with experiencing the planet as a single landscape. It is without question that the final stanza carries more meaning and significance than the rest of the poem, beautifully projecting Snyder's interpretation of a postmodern deep ecology and his renewal of an environmental ethics in relation to the whole biotic community. In order to delve into this deep structure, one must imagine a place high up, totally isolated, with commanding views of the

landscape below and the vast, wild panorama expanding outwards (Harding, No date). The poem's conclusion sees Snyder (1974: 39) do just that:

> A high tower
> on a wide plain.
> If you climb up
> One floor
> You'll see a thousand miles more.

Snyder's vision brings forth his concept of a new regionalism coined in the 1970s as 'bioregionalism' – a geopolitical worldview dividing the planetary landscape into areas defined by their natural boundaries rather than arbitrary borders, known as 'bioregions'. Snyder's guidance aligns itself with the critic Ed Folsom's analysis of twentieth-century American poetry: ''twentieth-century American poets have been engaging in imaginative descents down through the various layers of what America is and has been, back to the aboriginal land itself'' (Tan, 2009: 192). Yet Tan divulges that the prerequisite for this descent is for people to ''come out of the industrial society'' and realise the ''ecological significance of re-inhabitation''; Snyder's poetry oversees the shaman instructing people how to descend into Turtle Island – North America's ''aboriginal land''. Snyder tantalises the reader to emerge from an enclosed consciousness with promises of an ever-expanding vista through one's gradual ascent, teasing him/her to climb ''One floor'' at a time to gain access to ''a thousand miles more''. Thus, according to Snyder's ethos, for one to descend into the aboriginal land, one must first *ascend* from the industrial society to discover their place and grand purpose in the ecological network, echoing Snyder's sentiment of needing old-world ideals for modern advancement. Atop this ''high tower/on a wide plain'', Snyder connotes the viewer's awakening to Mother Earth's wholeness as the literary landscape opens itself up to the onlooker's gaze, evoking the Han Shan image of climbing Cold Mountain – a mythical and sacred place. Snyder's bioregional imagination borrows much of its aesthetic consciousness from Chinese landscape scroll paintings; Yip Wai-Lim (1978: 215) claims ancient Chinese civilisations revered the ''natural sublimity of mountains and rivers'', worshipping them as living bodies that harboured sacredness and beauty. Snyder asserts mountains and rivers were seen to be ''the visible expression of cosmic principles'', and how ''the cosmic principles go back into silence, non-being, emptiness: a Nothing that can produce the ten thousand things'' (Tan, 2009: 214). This silencing of the ''cosmic principles'' paves way for Snyder's meditation on the new ecological consciousness foregrounded by the narrator's and reader's enlightenment. The ''high tower''/Cold Mountain picture alludes his own vision of Turtle Island, his

desirable ‘ecological house’ as an endless home in the universe – merging ‘home’ into the vast ‘wild’ using the image of Cold Mountain House as, etymologically, the Greek root of ‘ecology’ is ‘house’, so a return to nature equates to ‘going home’ (Tan, 2009: 195-196). In particular, the final two lines reproduce the Chinese scroll painting’s spatial form, stressing the antithetical notion of physical and intellectual ascension required to return/descend to the aboriginal land, in addition to acknowledging how emptiness forms wholeness. Snyder (1974: 39) ending couplet: ‘’floor’’ and ‘’more’’ conveys the central idea of there being ‘’more’’ than the ‘’floor’’ on which oneself is physically and spiritually rooted; in other words: thinking *beyond* one’s conscious locale by embracing Mother Earth as one continual, *trans*-local landscape. Snyder’s bioregional project echoes Buell’s (2005: 91) belief that as scale and mobility expand, placeness tends to thin out, thereby rejecting traditional modes of regionalism that hindered ecocritical discourse during the 1960s and 70s by falling into a sentimental environmental determinism, evidenced by Abbey’s discussions of immigration for instance. Embracing the metaphorical light that one discovers with intellectual growth enables the reader to inhabit a new ecological consciousness by transcending both the individual and mass ego; physical embeddedness in specific locales subconsciously makes writers and thinkers concern themselves with ‘’bodies-as-places’’ (Buell, 2005: 65).

Alternatively, Snyder’s ecopoetry envisages Earth as one united environment, as a continually unfolding landscape constituting of distinctive bioregional areas, granting humans greater responsibility for the Earth’s well-being instead of excluding communities from the biotic community. Snyder’s globalist view arguably threatens to suppress place and place-attachment with his literary landscape ever-expanding ‘’a thousand miles more’’ (Snyder, 1974: 39), although this is mitigated by the non-human voices of the ‘’stones’’, ‘’trees’’, ‘’moth’’, and ‘’deer’’ belonging to that particular environment. This cyclical exchange of emptiness and wholeness, of place and space, helps Snyder construct new ‘’multivocal’’ and ‘’multilocal’’ identities through their interaction with other places rather than their antagonism (Buell, 2005: 92). ‘The Uses of Light’ implements what the ecocritic may call a ‘watershed aesthetics’; Snyder’s (1999: 268) bioregional imagination advocates ‘Coming Into The Watershed’, where the reader will discover the natural boundaries followed are not hard and clear, but are ‘’porous, permeable, arguable’’ zones of ‘’climates, plant communities, soil types, styles of life’’. These borders resemble plant and animal membranes, serving as an accurate metaphor for these bioregions continuously exchanging information and substances between each other. According to Snyder (1999: 271), a ‘’bioregion’’ would house a ‘’greater ecosystem’’ with its own functional and structural coherence, yet also links with and supports other ecosystems – usually ‘’larger than a county, but smaller than a western U.S. state’’. *Turtle Island*’s

meditative poetry therefore promotes a bioregional consciousness that, to quote Snyder, would essentially work towards ''the deconstruction of America as a superpower into seven or eight natural nations – none of which have a budget big enough to support missiles''. An incorporation of numerous cultural sources and philosophies results in 'The Uses Of Light' becoming emblematic of Snyder's canon, suggesting ''a process of meditation or spiritual exercise, clearing the path from temporal life to the moment of Enlightenment […] in its contemplation of the infinite and eternal, All and Nothingness'' (The Poetry Foundation, 2009). The ''vast vague white'' drawing Snyder (1974: 39) out of the dark imagination, like ''the moth in his flight'', and into the wilderness, represents a desired emergence from the collective environmental unconsciousness that blinded 1960s and 70s communities – accentuated by the ''high tower/on a wide plain'' picture. Although the poem's form and structure are inspired by tribal songs and chants, the ending couplet: ''floor'' and ''more'' echoes the openness of both Snyder's ecopoetic form and ecological vision, reinforced even further by the geographical term: ''plain''. This resembles a heroic couplet in its celebratory sense, yet the freedom of his language counteracts their closed and self-contained character in Romantic poetry. Nordström (1989: 81) spots how this corresponds with old Chinese landscape paintings regarding an overwhelming wilderness alongside a lone traveller image, transmitting Snyder's message that humans will always remain dwarfed by the whole Creation. Although Snyder, like other environmental writers, constructs non-human entities as subjects to establish his own philosophical credentials (Nielsen, Levertov and Snyder, 1993: 693), he bestows equal rights upon all sentient beings to fabricate an ideal biocentric world built upon a peaceful amalgamation of individuality, nature, and mind. Postmodern ecodiscourse correctly advises that if all members of the biosphere should have equal rights, then they should also carry equal responsibility for Earth's health – contrary to pro-masculine and ecofeminist debates that began to surface. Snyder's fusion of personal experience with other forms of insight guiding him to the ''vast vague white'' (Snyder, 1974: 39) complements Nordström's (1989: 46) idea that ''the essence of existence is consciousness; the biological form is of less importance''. The universal theme of equal existence becomes prevalent through the multi-vocal nature of Snyder's lyrical 'I', with the two lines: ''And I see things move/Says the deer –'' (Snyder, 1974: 39) evoking the permeability of human and animal consciousness. Furthermore, the ending line: ''You'll see a thousand miles more'' helps Snyder's thinking evade a criticism of bioregionalism that, according to several ecocritics, portrays the bioregional imagination as being too focused on pastoral environments and neglectful of urban environments – the living spaces that inhabit most of the human population (Lynch, Glotfelty and Armbruster, 2012: 7). However, as numerous scholars have noted, Snyder's urge for the urban dweller to ''climb'' out from the industrial city does not entirely correlate with postmodern

ecological values; his environmental ethics occasionally fails to revere wilderness, countryside and city in equal measure – a widespread issue in second-wave ecocriticism. Consequently, Snyder contradicts his proposal for urban dwellers to reconnect with the land by implying that metropolitan societies remain too distant to be ''adequate caretakers'' of the ecological values his bioregionalism supposedly upholds – reproducing the gulf between city and country Snyder himself disparages (Lynch, Glotfelty and Armbruster, 2012: 249). With the poem's progression leading the reader to the ''high tower/on a wide plain'', Snyder generates a watershed aesthetics that places the ''high tower'' as the central outlook point for his literary ''plain'', mirroring the universal centrality of both sunlight and spiritual 'light' in the poem – enabling all life processes and spiritual growth to take place both inside and outside his literary landscape. The change in 1960s and 70s Western ecological consciousness can therefore only be fulfilled, according to Snyder, by comprehending Earth as a singular host of several bioregional zones rather than a fractured body of numerous landscapes housing 'foreign' cultures. Barnhill (2002: 115) summarises Snyder's project neatly, explaining that by recalling Asian religious wisdom and mythic traditions, ecocritical discourse and creative literature can ''combine these ''foreign'' cultures with modern American culture to create a new society, a new spirituality, and a new view of nature''. Snyder's ecopoetry embraces the measured chaos of unhindered writing in order to awaken his reader to the non-rational ideals of human rationalism surrounding the industrial destruction of nature that beset 'civilised' societies. *Turtle* Island therefore presents a bioregional worldview that offers to provide a cornerstone for the early development of a biocentric consciousness as opposed to the anthropocentrism that dominated Western civilisation in the 1960s and 70s, of a worldwide mentality that will help steer humanity away from the looming prospect of what Snyder (1999: 244) called a ''biological holocaust''.

Conclusion

The three chosen texts of this study all mark distinct stages in the development of what I have called the ''ecological conscience'' from its first-wave Romantic iteration into its second-wave, postmodern version over the course of the 1960s and 1970s. The literature of Rachel Carson, Edward Abbey and Gary Snyder all, in ways, present their own radical manifestos that challenged the absence of ecological values and public awareness in modern civilisation, referring to the anthropocentric attitudes that led humans to believe they are somehow superior to non-human life forms in every regard. By following many ancient and recent trends in human history, these authors came to realise how techno-economic 'progress' has tended to *reverse*, rather than *develop*, ecological consciousness. Even after the events of World War Two, the development of nuclear weapons and dangerous chemicals continued in the vain hope that humankind could usurp its own natural limitations – fuelling anxieties of corporate conspiracy, total war, and imminent ''biological holocaust' (Snyder, 1999: 244) that helped define the postmodern era. Carson's *Silent Spring* strengthens its status as the instigator of the modern environmental movement by propelling environmental discussions to the forefront of public consensus, aligning ecodiscourse with the prospect of a second-wave ''denatured nature'' where 'nature' itself is revealed to be nothing more than a human construction (Wallace, 2000: 137). The investigated literature therefore rejects the Romantic notion of 'nature' being recoverable by humans; the act of society aiming to restore nature to a pure state through human agency is a utopian and paradoxical idea.

These analysed texts advocate environmental *healing* as a much more achievable alternative to *restoration*; unlike Romantic writers, Carson, Abbey, and Snyder all manage to offer an ecological project that integrates civilisation into the biotic community within one cohesive worldview that, for

the most part, effectively blends science and green politics with subjectivity. Although ecocritics have rightfully pointed out the several contradictions that these writers have subjected themselves to, it is this unexplainable and unrepresentable side of nature that postmodern literature attempts to convey and embrace – even the creative writing process becomes antithetical, since portraying one's own image of nature is to also project oneself onto the page. Abbey's failure to escape his own habit of ascribing human qualities to the non-human serves as one stand-out example of the issues that postmodern environmentalism confronts, notwithstanding the intellectual flaws that come with trying to go beyond one's egocentrism. While Abbey and Snyder reinforce literature's importance in reconnecting the public to the ''aboriginal land'' (Tan, 2009: 192), they run the risk of ignoring science's crucial role in reworking a healthy ecological conscience, evidenced by Carson's radical innovation of the scientific novel form. Together, this mix of prose and poetry exhibits how language can be used in conjunction with science and politics to 'enlighten' industrial societies to the ironies and potential catastrophes of a violent anthropocentrism. Although environmental awakening was perhaps seen as more of an issue in the 1960s than the 70s, all three writers adopt differing methods in tackling the misconceptions of nature that had left communities trapped in a permanent state of fear and ecological unawareness.

Despite 'ecocriticism' not thriving until the 1990s as a theoretical approach, the analysed literature presents the emergence of the modern environmental movement – especially in the U.S. – before the term 'ecocriticism' was coined. With each text gravitating towards a new state of ecological consciousness, towards a new comprehension of the biosphere, this thesis supports the notion of these three texts acting as milestones for the development of postmodern environmental literature and discourse. Consequently, this gives reason to believe that this thesis has presented several topics and ideas which warrant further exploration in relation to the formation to *proto*-ecocriticism and the second ecological conscience. Even if these texts effectively managed to fuel discussions about environmental issues during their time, a great number of topics have been ignored or simply not discussed enough to this day – such as the importance of anti-pastoralism in generating environmental awareness through literature. Second-wave ecocriticism strongly emphasises the need to recover lost sites of interest, abandoned vestiges that are deemed as socially or commercially 'useless' or 'worthless' to industrial societies. Abbey's *Desert Solitaire* shows how the lack of desert literature, for instance, mirrors the public's lack of fascination with hostile environments that fail to benefit civilisation aesthetically or commercially. However, this selection of texts also reveals how no level of criticism will ever replace the experience of reading the text itself, just as there is no adequate replacement for one's direct and felt experience of the world. Even

though these authors did not manage to totally avoid the cultural problems that came with 'radical' writing during such turbulent times, they have contributed immensely to the establishment of a clearer and healthier ecological conscience, shedding light on the central environmental concern that ultimately continues to threaten us all.

Bibliography

Primary Sources

Abbey, E. (1968). *Desert Solitaire: A Season in the Wilderness*. New York: Ballantine Books.

Carson, R. (2000). *Silent Spring*. 6th edn. London: Penguin Books.

Snyder, G. (1974). *Turtle Island with ''Four Changes''*. USA: New Directions.

Secondary Sources

Abram, D, (1997). *The Spell of the Sensuous: Perception and language in a More-Than-Human World*. USA: Vintage Books.

Allister, C., M. (2004). *Eco-man: New Perspectives on Masculinity and Nature.* USA: University of Virginia Press.

Altieri, C. (1976). 'Gary Snyder's Turtle Island: The Problem of Reconciling the Roles of Seer and Prophet'. *Boundary 2.* Vol. 4 (3), pp. 761-778. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/302702. (Accessed: 8th June 2017).

Armbruster, K. and Wallace, K. (2001). *Beyond Nature Writing*: Expanding the Boundaries of Ecocriticism. USA: University of Virginia Press.

Barnhill, D. (2002). 'An Interwoven World: Gary Snyder's Cultural Ecosystem'. *Worldviews: Global Religions, Global Religions, Culture, and Ecology*. Vol. 6 (2), pp. 111-144. *Brill* Online *Books and Journals* [Online]. Available at: http://booksandjournals.brillonline.com/content/journals/10.1163/156853502760260266. (Accessed: 13th June 2017).

Baudrillard, J. (1988). 'Simulacra and Simulations', in Poster, M. (ed.). *Selected Writings*. UK: Polity Press. Beck, U. (1999). *World Risk Society*. UK: Polity Press.

Bennett, A. and Royle, N. (2009). 'The postmodern'. *An Introduction to Literature, Criticism and Theory*. 4th edn. London: Routledge.

Bennett, M. and Teague, D. (eds.). (1999). *The Nature of Cities: Ecocriticism and Urban Environments.* USA: University of Arizona Press.

Berger, J. (1999). *After the End: Representations of Post-apocalypse.* USA: University of Minnesota Press.

Bishop. J. (2010). *Epitaph for a Desert Anarchist: The Life and Legacy of Edward Abbey.* UK: Simon & Schuster.

Brady, P. (1990). 'Chaos Theory, Control Theory, and Literary Theory or: A Story of Three Butterflies'. *Modern Language Studies*. Vol. 20 (4), pp. 65-79. *JSTOR* [Online]. Available at: https://www.jstor.org/stable/3195061. (Accessed: 15th March 2017).

Bryson, J. (2005). *The West Side of Any Mountain: Place, Space, and Ecopoetry.* USA: University of Iowa Press.

Buckingham, S. (2004). 'Ecofeminism in the twenty-first century'. *The geographical Journal*. Vol. 170 (2), pp. 146-154. *Wiley Online Library* [Online]. Available at: http://onlinelibrary.wiley.com/doi/10.1111/j.0016-7398.2004.00116.x/epdf. (Accessed: 30th March 2016).

Buell, L. (2005). *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination.* UK: Blackwell Publishing.

Buell, L. (2001). *Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond.* USA: Harvard University Press.

Carlson, C. (2012). 'Lyric Image as Sensuous Thought'. *Journal of Modern Literature*. Vol. 35 (3), pp. 158-182. *JSTOR* [Online]. Available at: https://www.jstor.org/stable/pdf/10.2979/jmodelite.35.3.158.pdf?refreqid=excelsior%3Abb8bacda8511be955d085c23776f9595. (Accessed: 13th June 2017).

Čapek, S. (2006). 'Surface Tension: Boundary Negotiations around Self, Society, and Nature in a Community'. *Symbolic Interaction*. Vol. 29 (2), pp. 157-181. Available at:

http://www.jstor.org/stable/pdf/10.1525/si.2006.29.2.157.pdf?acceptTC=true. (Accessed: 8th December 2015).

Chandra, N. and Das, N. (2007). *Ecology, Myth and Mystery: Contemporary Poetry in English from Northeast India.* India: Sarup & Sons.

Clark, T. (2011). *The Cambridge Introduction to Literature and the Environment*. United Kingdom: Cambridge University Press.

Cohen, M. (2004). 'Blues in the Green: Ecocriticism under Critique. *Environmental History*. Vol. 9, pp. 9-36. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/3985943. (Accessed: 6th January 2016).

Coupe, L. (ed.). (2000). *The Green Studies Reader: From Romanticism to Ecocriticism.* UK: Psychology Press.

de Geus, M. (2002). 'Ecotopia, Sustainability, and Vision'. *Organisation & Environment*. Vol. 15 (2), pp. 187-201. *SAGE Journals* [Online]. Available at: http://0-journals.sagepub.com.brum.beds.ac.uk/doi/pdf/10.1177/10826602015002006. (Accessed: 14th February 2017).

During, S. (ed.). (1993). 'Defining the Postmodern'. *The Cultural Studies Reader*. London: Routledge.
Eco, U. (1986). *Travels in Hyperrreality*. Translated by William Weaver. *Google* [Online]. Available at: http://xroads.virginia.edu/~DRBR2/eco_travels.pdf. (Accessed: 10th January 2016).

Elder, J. (1996). *Imagining the Earth: Poetry and the Vision of Nature.* Athens: University of Georgia Press.

Farmer, G. (2016). 'The limits of the Postmodern? An Introduction to Ecocriticism.' *ENG001-3: The Modern Age.* Available at: https://breo.beds.ac.uk/. (Accessed: 13th January 2016).

Farnsworth, S., J. (2010). 'What Does the Desert Say?: A Rhetorical Analysis of ''Desert Solitaire'' '. *Interdisciplinary Literary Studies*. Vol. 12, pp. 105-121. *JSTOR* [Online]. Available at: https://www.jstor.org/stable/41210310. (Accessed: 13th March 2017).

Festival of Faiths. (2014). *Distant Neighbors: Wendell Berry and Gary Snyder*. Available at: https://www.youtube.com/watch?v=yjB6UqLVrwU. (Accessed: 26th February 2016).

Fischer, F. and Hajer, A., Maarten. (1999). *Living with Nature: Environmental Politics as Cultural Discourse.* USA: Oxford University Press.

Garforth, L, (2005). 'Green Utopias: Beyond Apocalypse, Progress, and Pastoral'. *Utopian Studies*. Vol. 16 (3), pp. 393-427. *JSTOR* [Online]. Available at: https://www.jstor.org/stable/20718762. (Accessed: 14th February 2017).

Garrard, G. (ed.). (2014). *The Oxford Handbook to Ecocriticism*. USA: Oxford University Press.

Gersdorf, C. (2009). *The Poetics and Politics of the Desert: Landscape and the Construction of America.* USA: Rodopi.

Gray, T. (2006). *Gary Snyder and the Pacific Rim: Creating Countercultural Community.* USA: University of Iowa Press.

Greenberg, A. (2014). 'That Greeny Power: Recent Works of Ecopoetics'. *The American Poetry Review*. Vol. 43 (4), pp. 27-30. *DISCOVER* [Online]. Available at: http://0-eds.a.ebscohost.com.brum.beds.ac.uk/eds/detail/detail?vid=11&sid=88a87c7f-64ac-42e8-bfbe-

2713ebe667a6%40sessionmgr4006&hid=4111&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#AN=edsgcl.372884840&db=edsglr. (Accessed: 14th June 2017).

Hammond, A. K., Macinko, G. and Fairchild, B. W. (1978). *Sourcebook on the Environment: A Guide to Literature.* USA: University of Chicago Press.

Harding, S. (No date). *What is Deep Ecology?* Available at: https://www.schumachercollege.org.uk/learning-resources/what-is-deep-ecology. (Accessed: 24th July 2017).

Heise, K. U. (2008). *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. New York: Oxford University Press.

Hilfer, C., A. (2012). '"The Nothing That Is'': Representations of Nature in American Writing'. *Texas Studies in Literature and Language*. Vol. 54 (2), pp. 219-297. *JSTOR* [Online]. Available at: https://www.jstor.org/stable/41680213?. (Accessed: 15th March 2017).

Hönnighausen, L. (1995). '"BY DIVISION, OUT OF WONDER'': Gary Snyder, Wendell Berry, and Ecopoetics'. *Soundings: An Interdisciplinary Journal*. Vol. 78 (2), pp. 279-291. *JSTOR* [Online]. http://www.jstor.org/stable/41178703. (Accessed: 9th June 2017).

Huggan, G. and Tiffin, H. (2015). *Postcolonial Ecocriticism: Literature, Animals and the Environment*. UK: Routledge.

Hutchings, K. (2005). 'Don't Call Me a Tree Hugger!: Sticks, Stones and Stereotypes in Ecocriticism'. *Interdisciplinary Literary Studies*. Vol. 7, pp. 5-26. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/41209926. (Accessed: 8th December 2015).

Innes, K. (2007). 'Aspects of Wilderness'. *Theology*. Vol. 110 (854), pp. 110-117. *SAGE Journals* [Online]. Available at: http://0-journals.sagepub.com.brum.beds.ac.uk/doi/pdf/10.1177/0040571X0711000205. (Accessed: 15th March 2017).

Jacobs, P. (1998). *Unearthing the Spiritual Message in Edward Abbey's Desert Solitaire*. Master of Arts thesis. University of North Texas. Available at: https://digital.library.unt.edu/ark:/67531/metadc277699/m2/1/high_res_d/1002660084-jacobs.pdf. (Accessed: 17th March 2017).

Jung, H. and Jung, P. (1990). 'Gary Snyder's Ecopiety'. *Environmental History Review*. Vol. 14 (3), pp. 74-87. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/3984727. (Accessed: 8th December 2015).

Kareiva, P., Marvier, M. and Lalasz, R. (2012). *Conservation in the Anthropocene: Beyond Solitude and Fragility*. Available at: https://thebreakthrough.org/index.php/journal/past-issues/issue-2/conservation-in-the-Anthropocene/. (Accessed: 20th March 2017).

Kerber, J. D. (2002). *Emptiness of ''The Wild'': Gary Snyder's eco-Buddhist deconstruction of ''self'' and ''nature''.* Master of Arts. University of Montana. Available at: http://scholarworks.umt.edu/cgi/viewcontent.cgi?article=3236&context=etd. (Accessed: 8th December 2016).

Kerridge, R. (2006). 'Environmentalism and ecocriticism'. *Literary Theory and Criticism*. Vol. 1, pp. 530-543.

Killingsworth, J. M. (2005). 'From Environmental Rhetoric to Ecocomposition and Ecopoetics: Finding a Place for Professional Communication'. *Technical Communication Quarterly*. Vol. 14 (4), pp. 359-373. *DISCOVER* [Online]. Available at: http://0-eds.a.ebscohost.com.brum.beds.ac.uk/eds/detail/detail?vid=5&sid=e5719931-488c-4726-a3ac-

e5e3c9f7a568%40sessionmgr4010&hid=4102&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#AN=18386371&db=ehh. (Accessed: 24th October 2016).

Kohlmann, B. (2014). 'What is it like to be a rat? Early cold war glimpses of the post-human'. *Textual Practice.* Vol. 28 (4), pp. 655-675. *DISCOVER* [Online]. Available at: http://0-eds.a.ebscohost.com.brum.beds.ac.uk/eds/detail/detail?sid=7d8ba827-0995-4315-90b3-3b528b320be7%40sessionmgr4006&vid=0&hid=4203&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#db=edselc&AN=edselc.2-52.0-84904755605. (Accessed: 8th December 2016).

Kollin, S. (2000). 'The Wild, Wild North: Nature Writing, Nationalist Ecologies, and Alaska'. *American Literary History*. Vol. 12 (1/2), pp. 41-78. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/490242. (Accessed: 9th June 2017).

Larsen, E., S. (2013). 'Into the Desert: Solitude in Culture and Literature'. *Advances in Literary Study*. Vol. 1 (3), pp. 25-30. *Scientific Research Publishing* [Online]. Available at: http://file.scirp.org/pdf/ALS_2013070915201428.pdf. (Accessed: 17th March 2017).

Lavazzi, T. (1989). 'Pattern of Flux: The ''Torsion Form'' In Gary Snyder's Poetry'. *The American Poetry Review*. Vol. 18 (4), pp. 41-47. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/pdf/27779853. (Accessed: 22nd June 2017).

Lear, L. (1993). 'Rachel Carson's ''Silent Spring'''. *Environmental History Review*. Vol. 17 (2), pp. 23-48. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/3984849. (Accessed: 23rd January 2017).

Lee, L., W. (2009). 'Restoring Human-Centeredness to Environmental Conscience: The Ecocentrist's Dilemma, the Role of Heterosexualized Anthropomorphizing, and the Significance of Language to Ecological Feminism'. *Ethics and the Environment*. Vol. 14, pp. 29-51. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/40339167. (Accessed: 10th March 2017).

Levin, J. (2000). 'Coordinates and Connections: Self, Language, and World in Edward Abbey and William Least Heat Moon'. *Contemporary Literature*. Vol. 41 (2), pp. 214-251. *JSTOR* [Online]. Available at: https://www.jstor.org/stable/1208760. (Accessed: 14th March 2017).

Luke, W., T. (2008). 'In Defence of the American West – Edward Abbey's *Desert Solitaire*: A Season in the Wilderness' *Organization & Environment*. Vol. 21 (2), pp. 171-181. *DISCOVER* [Online]. Available at: http://0-eds.a.ebscohost.com.brum.beds.ac.uk/eds/detail/detail?vid=6&sid=27f3655e-522b-4169-8d49-d968c64d0c87%40sessionmgr4009&hid=4202&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#AN=000258230100004&db=edswss. (Accessed: 14th March 2017).

Lynch, T., Glotfelty, C., and Armbruster, K. (eds.). (2012). *The Bioregional Imagination: Literature, Ecology, and Place.* Athens: University of Georgia Press.

Lynn, W. (1998). 'Animals, Ethics, and Geography', in Wolch, J. and Emel, J. (eds). Animal Geographies: Place, Politics and Identity in the Nature-Culture Borderlands. London: Verso, pp. 280-298.

Lytle, H., M. (2007). *The Gentle Subversive: Rachel Carson, Silent Spring and the Environmental Movement.* USA: Oxford University Press.

Martin, J. and Snyder, G. (2014). *Nobody Home: Writing, Buddhism, and Living in Places.* Texas: Trinity University Press.

Marx, K. (2004). 'The German Ideology', in Rivkin, J. and Ryan, M. (eds.). *Literary Theory: An Anthology*. MA: Blackwell Publishing.

Messersmith-Glavin, P. (2011). *Between Social Ecology and Deep Ecology: Gary Snyder's Ecological Philosophy*. Available at: https://theanarchistlibrary.org/library/paul-messersmith-glavin-between-social-ecology-and-deep-ecology-gary-snyder-s-ecological-philos#toc8. (Accessed: 9th June 2017).

Merchant, C. (1980). *The Death of Nature: Women,* Ecology *and the Scientific Revolution*. HarperOne.

Moran, J. (2014). 'A Cultural History of the New Nature Writing'. *Literature & History*. Vol. 23, pp. 49-63. *DISCOVER* [Online]. Available at: http://0-eds.a.ebscohost.com.brum.beds.ac.uk/eds/pdfviewer/pdfviewer?sid=f8c99c02-e406-4a21-8120-830922bb8930%40sessionmgr4009&vid=2&hid=4202. (Accessed: 24th October 2016).

Morse, K. (2003). 'Putting History at the Core: History and Literature in Environmental Studies'. *The History Teacher*. Vol. 37, pp. 67-72. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/1555599. (Accessed: 5th January 2016).

Murphy, P. (2009). *Ecocritical Explorations in Literary and Cultural Studies: Fences, Boundaries, and Fields.* USA: Lexington Books.

Murray, A., J. (ed.). (2015). *Abbey in America: A Philosopher's Legacy in a New Century.* USA: University of New Mexico Press.

Murray, M. (2000). *Body Matters: Gary Snyder, the Self and Ecopoetics*. PhD thesis. Available at: https://digital.library.unt.edu/ark:/67531/metadc2513/. (Accessed: 8th June 2017).

Nichols, A. (2009). 'Thoreau and urbanature: from *Walden* to ecocriticism'. *Neohelicon*. Vol. 36, pp. 347-354. *Springer* [Online], Available at:

http://download.springer.com/static/pdf/434/art%253A10.1007%252Fs11059-009-0005-5.pdf?originUrl=http%3A%2F%2Flink.springer.com%2Farticle%2F10.1007%2Fs11059-009-0005-5&token2=exp=1456409147~acl=%2Fstatic%2Fpdf%2F434%2Fart%25253A10.1007%25252Fs11059-009-0005-5.pdf%3ForiginUrl%3Dhttp%253A%252F%252Flink.springer.com%252Farticle%252F10.1007%252Fs11059-009-0005-5*~hmac=2111e5973bd42eda17771cc9b9e6d70f5368d1f4df933a630191a546f08ab0d9. (Accessed: 25th February 2016).

Nicholls, P. (1991). 'Divergences: modernism, postmodernism, Jameson and Lyotard'. *Critical Quarterly*. Vol. 33 (3), pp. 1-18.

Nielsen, D., Levertov, D. and Snyder, G. (1993). 'Prosopopoeia and the Ethics of Ecological Advocacy in the Poetry of Denise Levertov and Gary Snyder'. *Contemporary Literature*. Vol. 34 (4), pp. 691-713. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/1208806. (Accessed: 9th June 2017).

Nixon, R. (2011). *Slow Violence and the Environmentalism of the Poor*. USA: Harvard University Press.

Nordström, L. (1989). *Theodore Roethke, William Stafford, and Gary Snyder: The Ecological Metaphor as Transformed Regionalism.* Uppsala: Upsaliensis S. Academiae.

Norton, J. and Snyder, G. (1987). 'The Importance of Nothing: Absence and Its Origins in the Poetry of Gary Snyder'. *Contemporary Literature*. Vol. 28, pp. 41-66. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/1208572. (Accessed: 9th June 2017).

Pepper, D. (2002). *Eco-Socialism: From Deep Ecology to Social Justice.* UK: Routledge.

Phillips, D. (2003). *The Truth of Ecology: Nature, Culture, and Literature in America.* USA: Oxford University Press.

Phillips, D. (1999). 'Ecocriticism, Literary Theory, and the Truth of Ecology'. *New Literary History.* Vol. 30 (3), pp. 577-602. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/20057556. (Accessed: 7th January 2016).

Potts, M. (2015). 'Wildness and Wilderness: Anti-pastoralism and the Problematic Politics of Edward Abbey'. *Australian Literary Studies.* Vol. 30 (2), pp. 105-116. *DISCOVER* [Online]. Available at: http://0-eds.a.ebscohost.com.brum.beds.ac.uk/eds/detail/detail?vid=2&sid=27f3655e-522b-4169-8d49-d968c64d0c87%40sessionmgr4009&hid=4202&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#db=afh&AN=114935051. (Accessed: 14th March 2017).

Pozza, M., D. (2006). *Bedrock and Paradox: The Literary Landscape of Edward Abbey.* New York: Peter Lang.

Quigley, P. (2011). *Housing the Environmental Imagination: Politics, Beauty, and Refuge in American Nature Writing.* Newcastle upon Tyne: Cambridge Scholars Publishing.

Rasula, J. (2002). *This Compost: Ecological Imperatives in American Poetry.* Athens: University of Georgia Press.

Rigby, K. (2004). 'Earth, World, Text: On the (Im)possibility of Ecopoeisis'. *New Literary History*. Vol. 35 (3), pp. 427-442. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/20057847. (Accessed: 8th December 2015).

Schuitema, C. (2015). *Literary Environmentalism in the Desert Southwest*. Master of Arts thesis. University of Notre Dame. Available at: https://americanstudies.nd.edu/assets/174014/caroline_s_thesis.pdf. (Accessed: 15th March 2017).

Schultz, P. (2000). 'Empathizing with Nature: The Effects of Perspective Taking on Concern with Environmental Issues'. *Journal of Social Issues*. Vol. 56 (3), pp. 391-406. *Wiley Online Library* [Online]. Available at: http://onlinelibrary.wiley.com/doi/10.1111/0022-4537.00174/epdf. (Accessed: 25th February 2016).

Sideris, L. (2002). 'The Ecological Body' *Soundings: An Interdisciplinary Journal*. Vol. 85 (1/2), pp. 107-120. *JSTOR* [Online]. Available at: https://www.jstor.org/stable/41179029. (Accessed: 10th January 2017).

Slovic, S. (2008). *Going Away to Think: Engagement, Retreat, and Ecocritical Responsibility.* USA: University of Nevada Press.

Smith, M. (2001). 'Silence, Miss Carson!' Science, gender, and the reception of Silent Spring'. *Feminist Studies*. Vol. 27 (3), pp. 733-752. *DISCOVER* [Online]. Available at: http://0-eds.b.ebscohost.com.brum.beds.ac.uk/eds/detail/detail?vid=6&sid=ff8f753f-ea28-4cfe-9d17-171df76ef206%40sessionmgr103&hid=119&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#db=edsglr&AN=edsgcl.81889016. (Accessed: 9th January 2017).

Snyder, G. (1999). *The Gary Snyder Reader: Prose, Poetry and Translations*. New York: Counterpoint.

Snyder, G. (2004). 'Ecology, Literature and the New World Disorder'. *Irish Pages*. Vol. 2 (2), pp. 19-31. *JSTOR* [Online]. Available at: https://www.jstor.org/stable/30022000. (Accessed: 13th June 2017).

Takahashi, A. (2002). 'The Shaping of Gary Snyder's Ecological Consciousness'. *Comparative Literary Studies*. Vol. 39 (4), pp. 314-325. *JSTOR* [Online]. Available at: http://www.jstor.org/stable/40247362. (Accessed: 8th June 2017).

Tan, Q., J. (2009). *Han Shan, Chan Buddhism and Gary Snyder's ecopoetic way*. England: Sussex Academic Press.

Tønnessen, M., Oma, K. and Rattasepp, S. (eds). (2016). *Thinking about animals in the age of the Anthropocene*. USA: Rowman & Littlefield.

Tovey, P. (2013). *The Transatlantic Eco-Romanticism of Gary Snyder.* USA: Palgrave Macmillan.

Wai-Lim, Y. (1978). 'Aesthetic Consciousness of Landscape in Chinese and Anglo-American Poetry'. *Comparative Literature Studies*. Vol. 15 (2), pp. 211-241. *JSTOR* [Online]. Available at: https://www.jstor.org/stable/40468078. (Accessed: 13th June 2017).

Wall, D. (1994). *Green History: A reader in environmental literature, philosophy and politics*. London: Routledge.

Wallace, M. (2000): '''A Bizarre Ecology'': The Nature of Denatured Nature'. *Interdisciplinary Studies in Literature and Environment*. Vol. 7 (2), pp. 137-153. *Oxford Academic* [Online]. Available at: http://oup.silverchair-cdn.com/oup/backfile/Content_public/Journal/isle/7/2/10.1093/isle/7.2.137/2/7-2-137.pdf?Expires=1484575737&Signature=gZiBrKgwWwR~zKzFEYN3LjZsbc-wSweLWVNUZFmnTo-YQ0LtN5DMlBw9Lm6bua9D1h6HwtblMTPushh169~CbTFxpGM0hC4-u-d6NTW768ejkbhgwXPWnB3oEafF2rCaQRiRROe~Y~7cGcXs-fT~jZVRrUl77LV~a05PRREUtnWkAOWG3NKgYSbKHlmVeNkdoTzyM9jLVsi52PHj1Mdx5vmurx3B~AIXBHrsRymJh5wuofWUN7PkqqqGKu2lT7Ijrac18fIz9Kv3SRsvcYO1STQUTMTNIL33mJvjrP-LzegMScGnA7HuBvibaD7qQgSltddpf2CYQ4DjQ9eWsmGvOQ__&Key-Pair-Id=APKAIUCZBIA4LVPAVW3Q. (Accessed: 12th January 2017).

Welch, L. (2012). *Ring of Bone: Collected Poems (New and Expanded Edition).* USA: City Lights Publishers.

White, J. (ed.). (2016). *Talking on the Water: Conversations about Nature and Creativity*. USA: Trinity University Press.

Wirth, J. (2014). 'Painting Mountains and Rivers: Gary Snyder, Dogen, and the Elemental Sutra of the Wild'. *Research in Phenomenology*. Vol. 46, pp. 117-134. *DISCOVER* [Online]. Available at: http://0-eds.a.ebscohost.com.brum.beds.ac.uk/eds/results?sid=9534e84e-3d70-44b1-87d0-98f5815e642c%40sessionmgr4006&vid=6&hid=4113&bquery=AR+%22Wirth%2c+Jason+Martin%22&bdata=JmNsaTA9RlQxJmNsdjA9WSZ0eXBlPTAmc2l0ZT1lZHMtbGl2ZSZzY29wZT1zaXRl. (Accessed: 15th June 2017).

Wolch, J. and Emel, J. (1998). *Animal Geographies: Place, Politics, and Identity in the Nature-Culture Borderlands.* London: Verso.

Woods, G. (2009). 'A Fairer House than Prose: Poetry, Science, and the Metaphors that Bind'. *Interdisciplinary Literary Studies*. Vol. 10 (2), pp. 5-16. *JSTOR* [Online]. Available at: https://www.jstor.org/stable/41210015. (Accessed: 13th June 2017).

Zapf, H. (ed.). (2016). *Handbook of Ecocriticism and Cultural Ecology.* Berlin: De Gruyter Mouton.

Zimmerman, M. (1994). *Contesting Earth's Future: Radical Ecology and Postmodernity.* USA: University of California Press.

Other

And No Birds Sing: Rachel Carson and Silent Spring (2012). BBC Radio 4, Boxing Day. Available at: http://www.bbc.co.uk/programmes/b01ptgb4. (Accessed: 8th December 2016).

ASLE. (1994). *Defining Ecocritical Theory and Practice.* Available at: http://www.asle.org/wp-content/uploads/ASLE_Primer_DefiningEcocrit.pdf. (Accessed: 28th January 2016).

BBC (2014). *Fact File: Hiroshima and Nagasaki*. Available at: http://www.bbc.co.uk/history/ww2peopleswar/timeline/factfiles/nonflash/a6652262.shtml. (Accessed: 11th January 2015).

Poetry Foundation (2009). *Gary Snyder*. Available at http://www.poetryfoundation.org/bio/gary-snyder. Accessed: 8th December 2015).

The Life and Legacy of Rachel Carson (1996). Available at: http://www.rachelcarson.org/Default.aspx. (Accessed: 8th December 2016).

The Natural Resources Defence Council (2015). *The Story of Silent Spring*. Available at: https://www.nrdc.org/stories/story-silent-spring. (Accessed: 20th January 2017).